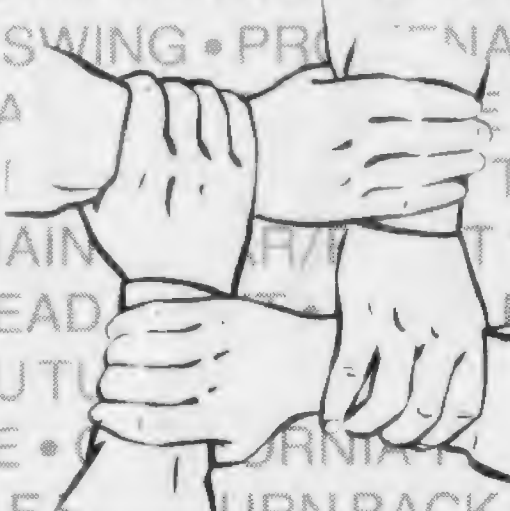
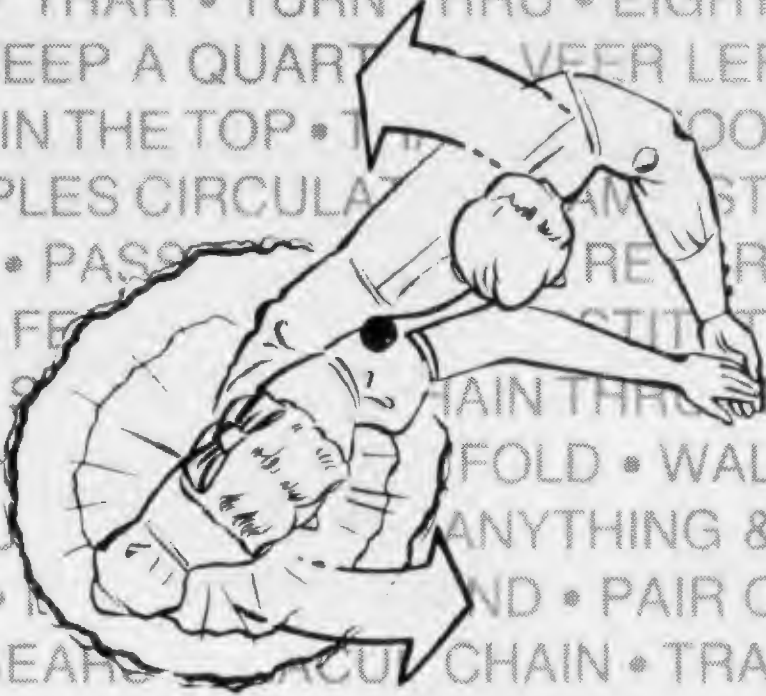


SQUARE DANCING

SEPTEMBER, 1980

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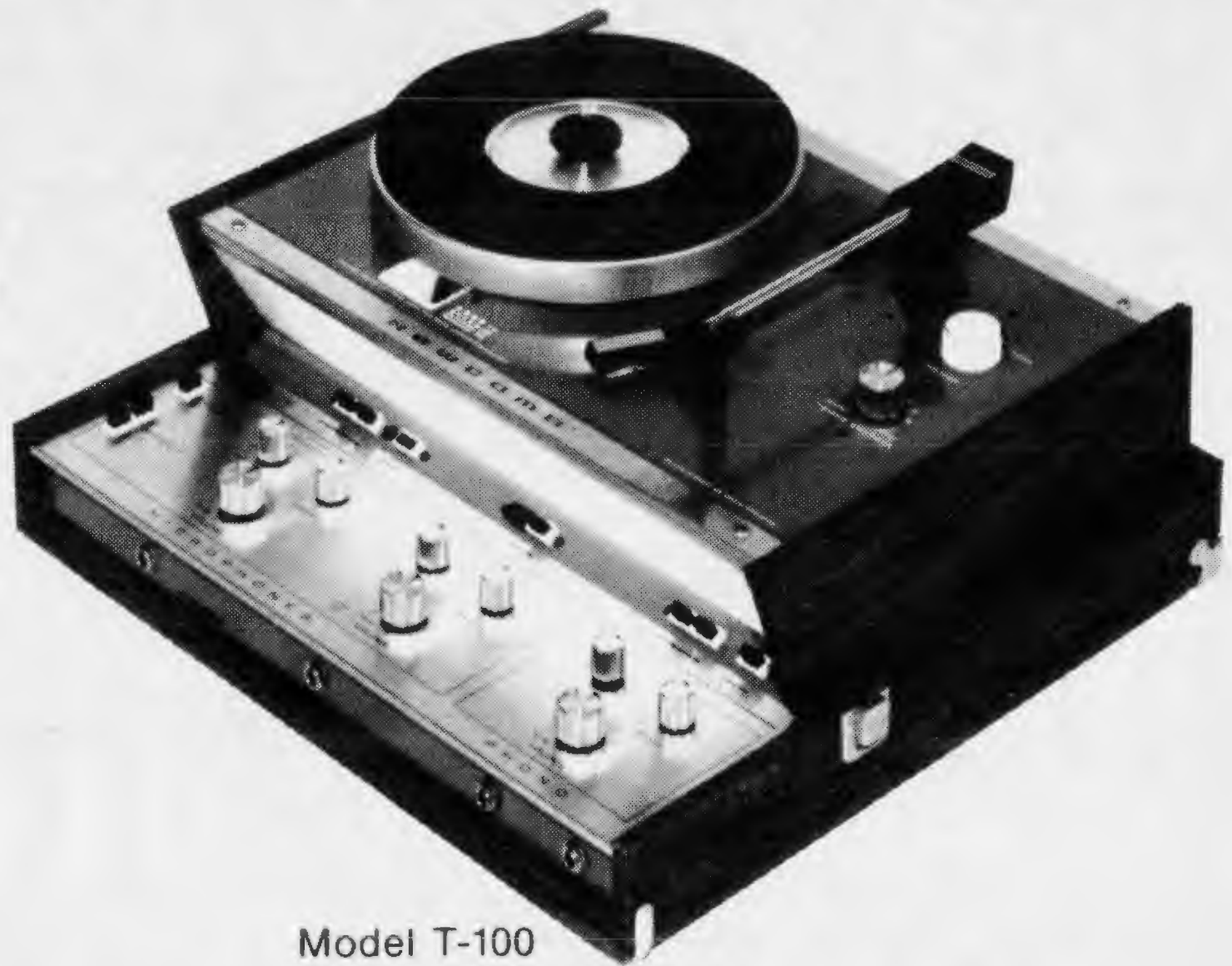
IT'S
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(see page 9)

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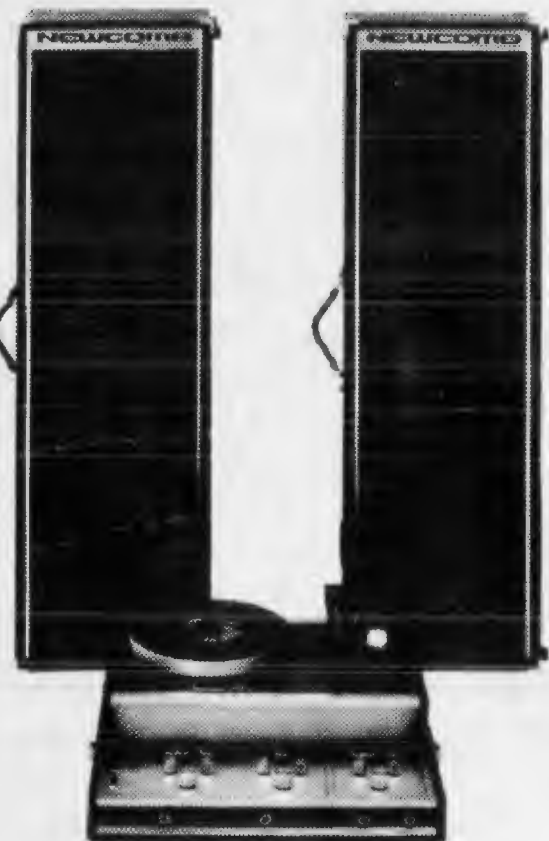
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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Donahue Program Feedback

Dear Editor:

For once square dancing was presented honestly and I thought Lee Kopman did a fine job of calling. Dave Taylor and the group of school kids were just fine too . . . I was favorably impressed and was 35 minutes late for work watching it.

Margaret Johnston
Santa Barbara, California

Dear Editor:

When word of square dancing on the Donahue Show reached New Jersey, we began spreading the news. The program was to be viewed in our area at 9:00 am on May 15th. Doc's 9:00 o'clock patient called (1) to confirm the program time and (2) to cancel her appointment so she could see the show. In

answer Doc borrowed a portable TV and moved it into his office for her. Everyone was happy!

Doc and Peg Tirrell
Cresskill, New Jersey



Doc checks his patient's teeth while patient views the square dancing.

Dear Editor:

Thank you for calling our attention to the Donahue Show. Lee Kopman was keyed right up to the peak the whole time and that is not an easy thing to sustain for that long . . . Obviously Donahue had been clued in prior to the telecast, which made for smoothness. As to the dancing itself, I could "feel" it during
(Please turn to page 57)

SQUARE DANCING

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AS I SEE IT

bob osgood

September, 1980

AN UNPARDONABLE although understandable failing of those of us who have lived through wars and depressions, remember nickle candy bars, three cent stamps, full course dinners in a good restaurant for \$5.00, etc., is that we tend to compare the present with the past. "My gosh, \$110.00 to fly round trip from Los Angeles to San Francisco? Not long ago that two-way ticket would sell for under \$50.00." And so it goes.

Perhaps today's generation can much better adjust itself to the signs of the times, not groan at \$1.30 per gallon gasoline, pay the \$15.00 per person dinner tab without flinching and shell out the cost of a new mini automobile for what was once paid for a luxury limousine. To us a dollar, dwindling on the foreign market or not, is still a dollar and perhaps because of the sheltered life we live in the world of square dancing, we are more irritated than ever when the costs of dancing spiral upward.

"But square dancing is still the best recreational buy around!" That may be true and it may be easy for the young college graduate of today to be reconciled to this fact, but those of us who cut our teeth on fifty cent admissions to a dance are bound to look with displeasure on a \$2.00 and more per person fee we're seeing in many areas.

We've touched on these things before and pointed out how the inflation that has gripped the country is gnawing away at our activity as well. Costs of a lady's square dance costume have doubled, almost tripled, in the last four or five years. Shoe prices are increasing by 10% or more each year, subscriptions to a square dance magazine are now \$8.00 when they were \$5.00 such a short time ago.

There's one facet in this activity that graph-

ically points up the change. A note from C.O. Guest, producer of Kalox, Belco and Longhorn records, tells it as it is.

Like other record producers, C.O. is being criticized for the pricing standards of square and round dance discs. To make his point, he presents the following figures. . . . "In 1960 records retailed for around \$1.50, and now they sell for around \$3.00. Compared to everything else in the last 20 years, that's a bargain. For example we could buy a gallon of gas for less than 30¢, a good hamburger for 35¢. You could buy a good breakfast for less than a dollar, coffee included. Now if you can buy the same breakfast for less than \$3.00 (coffee extra) I'll eat your hat. In 1960 musician scale was \$40.00 a man. Today for the same musician the scale is \$137.50. Recording studio rental was \$15.00 to \$20.00 an hour. Today it's \$80.00-\$100.00 per hour and in some cases more. We could mail one record by special fourth class for 9¢, today it costs 59¢."

Nobody likes to dwell on these things but we do need to understand why, for example, callers' and teachers' fees will be higher than they were a couple of years ago. Patience seems to be the name of the game. Square dancing has survived more traumatic periods than this and if we work with intelligence, we'll come through the early eighties "smelling like a rose."

Your Help Needed

YOU'VE READ statements in this publication and other square dance magazines and you've talked to innumerable square dancers in classes, clubs and associations regarding this activity, and you may wonder from time to time just where all these facts and figures come from.

Because of the very nature of the activity, many quotes about the size of the activity, the

number of dancers, the number of callers, etc., are hypothetical based on certain assumptions, some made a number of years in the past.

We have some realistic figures to draw on. We know, for instance, the attendance figures at recent National Square Dance Conventions as well as at some of the state and regional affairs. We know how many callers are subscribers to SQUARE DANCING magazine and how many square dance diplomas and Basic Movements Handbooks are sold each year. These are actual numbers but they represent, of course, only a portion of the whole. We interview callers and dancers, receive a healthy assortment of mail and read other publications to assume certain facts relative to reasons why people come into square dancing or why they leave it. From what we read and hear how dancers feel about the various plateaus of square dancing, we assume various things regarding the teaching of basics and the importance placed on the club structure. However, we can use more facts!

In the center section of this issue is a special, removable, four-page questionnaire. The questions have been worked out by a team of dancer and caller leaders who have a background in public polls. A good sampling from the almost 30,000 copies of this issue that are read by more than 80,000 square dancers could be an eye opener.

Some of the facts and figures obtained in this way could help mold not only the future direction of this publication but perhaps serve as guidelines for Callerlab, Legacy and the National Square Dance Convention, all who have had an opportunity to input to the list of questions as you see them in the questionnaire.

We'd appreciate not only having you fill out and return a questionnaire, but for the best possible sampling, we ask that you encourage others within your group to send in a questionnaire as well. If you wish, you may photostat copies of your questionnaire for others to use. The only thing that we ask is that the questionnaire be filled out during this month and returned to us no later than October 1, 1980. Results of this questionnaire will be made available to you once the tabulations have been completed. This is an opportunity for everyone to share his thoughts.

This 'n That

YOU CAN TELL that the fall season is fast approaching with its return of club activities and with new classes starting. On page 10, we have made our annual campaign speeches, hoping some of the thoughts will help you to increase your local square dance population.

☆☆☆

For more than 30 years now, we have played the role of ombudsman for square dancers scattered throughout the world. We'll get a letter from a group of Swedish folk dancers interested in learning how to square dance — they'll get a letter back from us with ideas and suggestions. We'll get a number of phone calls and a handful of letters from singles looking for solutions to their needs to dance.

From Portland, Maine, will come a query from a couple seeking information on a particular basic and from a lady in a small town in South America, there's a letter asking if we know of a caller who would like to move down that way.

Many of the letters we get are difficult to answer. They ask for opinions relative to happenings within their own club structure — questions that can often only honestly be answered by someone who is on the scene and has access to all sides of the problem. We try the best we can to point out the need for good communication between the caller and the dancers but so often we find that dancers may be reticent to approach their own caller/teacher with their problems. The result is that we get a letter or phone call.

Sometimes these situations run in cycles. At the present time we seem to be receiving a series of frantic cries from dancers who feel that their callers are playing the music much too loud. "In the interest of personal ecology," writes one dancer, "I think we are jeopardizing the hearing of many of our dancers."

Music in square dancing is background accompaniment over which the caller must not only be heard but *clearly understood*. At the same time, the dancers must be able to hear the music in order to dance to the rhythm. Sometimes a caller may not be aware that his volume is overpowering and if you as a dancer don't feel it's appropriate to speak to him

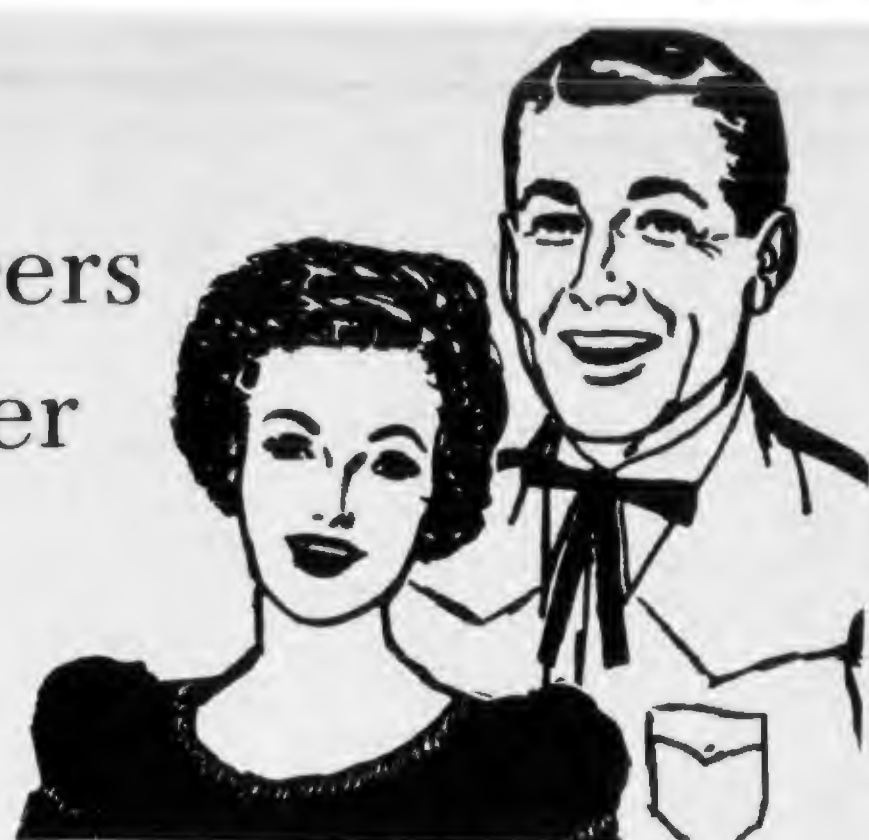
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Callers and Dancers working together to

bring in the

New Dancers



THE CUSTOMARY RITUAL for ushering a non-dancer into the realm of square dancing is, as we are all well aware, through the process of a learners' class — a series of lessons aimed at teaching the newcomer those things he will need to know in order to enjoy a continuing square dance experience.

We should all realize that classes differ, club programs differ, callers differ in their concepts of teaching and the very structure of a class may vary from one area to another.

What is a *normal* class situation? In Mesa, Arizona, or in other areas where there is a large concentration of retirees, it is not impossible for a new dancer to take as many as five two-and-a-half hour class sessions in a week. With a day-after-day involvement, retention increases and it's possible for a person to absorb more in five lessons than he or she might in six once-a-week or less frequent class meetings.

The length of a class depends entirely upon the goal those teaching and sponsoring the group have set for themselves.

If the bull's-eye is to bring a group into a club that has been dancing for five years or more and publicizes a Plus One plateau, the dancer will need a minimum of 40 two-and-a-half hour lessons to get through the Mainstream and then workshops for several additional months in order to be on top of the Plus One and Quarterly Selections.

On the other hand, there may be dance groups in the area which set their plateau to go through the 78, Extended Basics level (54 on the Callerlab scale). To reach this point new dancers may be involved in as few as 20 les-

sons. And so a decision needs to be made as to its duration early in the game by those forming the class. To attempt to cover more material than can logically be taught in any given number of lessons is to defeat the purpose of bringing newcomers into the activity. If we hope to increase our dancer population, then *our goal must be to find ways to retain every new dancer coming into our halls.*

In addition to establishing the length of our courses we need also to establish certain ground rules. This is simple if the caller runs the course himself, recruits the dancers, rents the hall and provides a place after class for the new dancers to dance. In cases where clubs or associations actually sponsor the class and hire or appoint a caller, then there needs to be a certain understanding covering responsibility.

For example, in an instance where a club sponsors the class, the club members themselves will most logically do the recruiting, provide the hall and furnish helpers if needed.

The caller, if he is selected carefully by the sponsoring group, will have full responsibility for the program, but here it is important that both the caller and the sponsors come to a good working understanding *before* the arrangements are finalized. If, for example, the club wishes the caller to adhere to the Callerlab list of basics and teach each plateau completely (but not perhaps in the context of all-position dancing) before moving on to the next plateau, then it should make this point clear to the caller.

Putting it another way, it may be the caller who wants the sponsors to clearly understand

that he wants to teach the dancers one plateau at a time, not skipping any movements but making certain that the newcomers are well grounded in the basics *and attitudes* that surround the activity. The only time to work out this caller/sponsoring group relationship is *before* the class begins and before the caller is given his "go-ahead."

The caller's responsibilities make him the "person-in-charge" of the whole teaching operation. Members of the sponsoring group should understand that they are not the teachers and should support the caller/teacher they have assigned to this responsibility.

The Use of Helpers

Helpers or "angels" can, on occasion, be a great assist to the caller. However, the caller may wish to do entirely without helper assistance. This should be his prerogative. When it comes right down to the purpose of angels, the object is to make use of competent, experienced dancers, a maximum of three couples at any one class evening, to assure that all class members will have an opportunity to dance.

A helper is not a teacher. His prime function, when filling in a square, is to be in the right place at the right time, to do correctly those things the caller is teaching and to do them in the style the caller is presenting. A helper who talks or tries to instruct, distracts attention away from the designated instructor. A person who yanks, pushes or pulls new dancers in order to get them aimed in the right direction is certainly doing a disservice to the learner. The person at the microphone is in the best position to see where help is needed. Occasionally a word from the helper to the caller/teacher between tips may alert him to something that needs his attention.

How You Act and What You Wear

The learning process hinges as much on imitating others as it does in following the spoken instruction of the teacher. The caller may say "do this" or "dress like this" but, unless he and the dancer-helpers follow suit and dance the way the caller specifies or dress in the accepted manner, the student dancers may become confused. You're in an ideal position to be a good influence to those coming into the activity.

Those who come to the class ostensibly to help have just the opposite effect when they sit or stand on the side lines talking while the caller is trying to instruct. Many callers will make a definite point of meeting with the helpers before each class session. In this way, they can spell out what they want and do not want in the way of assistance.

There may be times when the teacher will ask a representative from the club to say something over the microphone to the new dancers, but this again is his prerogative and he may choose to make all the announcements himself.

While those things we are covering here may fit 90% of the class situations, there are always exceptions. Due to the lack of available, competent, experienced caller leadership in some areas, a brand new caller may be given the teaching assignment and, because of the caller's obvious inexperience, the sponsoring group and the teacher may agree to apportion the work load in different ways. However, it has been proven over the years that a single voice at the mike, a well thought out plan of instruction and definite goals are best achieved when the responsibility is given to an experienced caller/teacher leader.

To the Callers

It's been said so many times but it always bears repeating — *preparation is the secret of success for the individual who is privileged to bring new dancers into square dancing.* A well thought out lesson plan is the caller's invaluable tool. This doesn't mean that an evening's program cannot or should not be changed once the evening gets under way. A successful lesson plan is one that has built-in flexibility. However, if the teacher has carefully laid out his program, checked over his records and perhaps has even planned for more than he can intelligently cover in a two to three hour session, then any unexpected contingency that comes up can be met.

The caller/teacher is a professional. He must know his subject well. Many articles have been written on the subject of teaching, quite a few have appeared in this magazine. The two Caller/Teacher Manuals published by SIOASDS covering the Basic and Extended Basic plateaus have teaching guidelines for callers explaining not only every basic but the entire concept of indoctrinating the

new dancer. Material of this type should be studied fully before the caller ever attempts the instruction of a new class.

The analysis portion of the teaching program is just as important as preparing for a class. Look back at what happened during the evening. Did you spend too much time on certain basics, not enough on others? What were the problems? What teaching methods went over unusually well so that you will want to incorporate them in a future program?

Make note of these things that gave the class trouble on any given night, perhaps due to impractical or unwise teaching. Here's a good place to use your tape recorder. Tape the teaching portions of the class then play it back in order to analyse your own teaching techniques. Could you, as a dancer follow your own instruction? Are you over-teaching? Are you taking too much for granted? Are you taking into consideration that last week several of your class members may have been absent and missed your teaching on a specific basic?

There is no portion of the calling game that requires more dedicated preparation, study and follow-up than instructing a class. A veteran caller will do well to look back at his most recent classes to determine the effectiveness of his teaching. How many class members started last year's class and how many finished? If the percentage is low, then this should tell him something. Before embarking on another class he would be wise to go through his past lesson plans to see at what point he lost dancers and try to determine why.

Equally important with the teaching of the necessary basics is instilling in the dancers the methods of how-to-do. It's one thing to get from point A to point B and to a left allemande, glossing over the various figures used enroute, but it's quite another to make sure the dancer is aware of the comfortable and smooth way each basic is to be handled.

Styling should never be overlooked. When the caller/teacher fails to impress the "right way" or the standard or uniform way of doing each basic at the outset, it's little wonder that the dancer may develop into a rough, sometimes inconsiderate dancer. Teaching a person to move to the music, to swing correctly, to use the proper handholds and to avoid

Teaching Aids

Not every caller is a natural teacher. Quite frequently teaching is difficult for a person to learn. If you're looking for an excellent guide on teaching new dancers, check the Caller/Teacher Manuals for the Basic and Extended Basic plateaus (see the order form, page 93).

roughness is an integral part of the teaching-learning process.

Much of this is just good common sense. If you are interested in the financial income side of the picture, and you should be if you are in this activity professionally, then it's easy to see that drop-outs simply mean a loss of income. A successful caller will not only turn out more, competent, happy dancers but he will also realize a greater financial reward.

Finale: Good Luck to Everyone

Perhaps you've gathered from all of this that cooperation plays a large part in putting a new class together, conducting it through its lessons and ushering it successfully into the vast world of square dancing. Each person involved plays a part. The caller's partner (husband or wife) is frequently a key to the success of the class program. Class members will often seek out the caller's wife with problems. Helpers are sometimes more apt to discuss situations with the caller's partner than with the caller himself. Thus, we have an invaluable pipeline, an insight into the thoughts and wishes of the new dancers.

Remember, too that flexibility may mean that if necessary, class time can be extended in order to allow for an in-depth teaching of each of the basics. Attitudes which encompass friendliness, joy and enthusiasm are as equally important as learning the basics, if a person is going to remain for any length of time a part of square dancing.

It's well to avoid the pitfall of making class time a no-fun time. Actually class time is the sales medium for the activity and if a new dancer has fun during his initial weeks and this continues through the class period, it's a better than even gamble that he or she will remain a square dancer.

If you say that "square dancing is fun," class time is the time to prove it.

Illustrations such as this help to simplify the learning period for the new dancer. Each issue of DISCOVERY, starting next month, will feature illustrated pointers on trouble spots that quite frequently pose problems to even the more experienced dancers. These together with the encouraging copy are designed to help retain the new dancers that come into the classes during the coming few months.

Let SQUARE DANCING Lend a Helping Hand

SO MUCH NEEDS to be taught and learned beyond just the basics in the early learning days and it's a pity that for one reason or another, class time is cut down and many of the side benefits of square dancing must, of a necessity, be omitted.

We're thinking here primarily of attitudes, of developing the newcomer into a friendly, thoughtful, comfortable dancer, one who goes out of his way to welcome guests to a club, one who looks forward to taking his full share of club responsibility and one who is proud of being a square dancer and shows it in the way he dresses, greets others joining his square and encourages others who may find it difficult at the moment to comprehend a certain basic pattern.

At one time, before we became so involved, all of these things were impressed upon new dancers by their teacher. Why do we ask the men to wear long sleeved shirts? Why do we have a "no drinking" policy in the activity? Why do we say that square dancing is non-competitive? It's one thing for the caller to make these statements; it's another to have the dancers understand *why* and to accept

Don't be surprised if you discover that our DISCOVERY section is read by current dancers as well as by newcomers.



their personal responsibility toward helping to perpetuate, promote and protect square dancing.

Knowing that a good percentage of the coming year's crop of new dancers would not hear these things or have them explained adequately, The American Square Dance Society prepared a special Indoctrination Handbook which points out many of these points and which is now in the state of being revised and enlarged. To augment this, over the past several years we have included a special section of SQUARE DANCING magazine aimed at (1) Reminding the new dancers each month about these important attitudes and (2) Stressing in a How-To-Do, illustrated section some of the tips on how to be a better and smoother dancer, how to avoid some of the pitfalls and traps that confront all of us.

Starting next month, we will feature the Dear New Dancer section for eight months through next May when many of the classes starting this month will be completed. The special articles will be geared to coincide each month with a progressive lesson plan outlined in our July issue so that a new dancer, who has access to one of these magazines, will find that the things we are talking about logically fit this particular learning level at that moment.

Of course, we have no direct link to the new dancer except through you, who as club members sponsor new dancer classes or

through you who are the callers/teachers.

If you feel that an informed new dancer can become a more involved dancer and, therefore, perhaps have a longer square dance life expectancy, you will be interested in our special offer. We will make available a number of eight-months' bulk-subscriptions for those callers, clubs and associations who would like to have available a number of copies to be read by new dancers.

All of the material in this new dancer Discovery series will be fresh. The pictures to be featured will be new and there'll be several very special "extras" aimed at the new dancer during the coming eight months. We look at

this as an investment in the future, and we invite you to join us in making this series available to the newcomer.

NOTE: This year we are making a concerted effort to encourage new dancers to become subscribers and regular readers of SQUARE DANCING magazine. Many of you have told us that the information in these pages each month, the tips to become better dancers, more responsible club members and more efficient boosters of this activity can help to increase and retain the square dance population. This is our goal and if you share this feeling, you can help us.



STARTING NEXT MONTH

NEW DANCERS — a special section

EACH YEAR we feature a special series dedicated to the new dancers and designed to encourage and enlighten them. We will never usurp the position of the caller, whose responsibility it is to do the training, but we realize that class time is short and there is seldom an opportunity for the teacher to cover everything. Often the new dancer, in the quiet of his home, will have a chance to sit down and do a bit of homework to prepare himself for the next class session. That's where these special articles come in.

Starting next month we'll be talking about smooth dancing and good mental attitudes. We'll not spend time on teaching the basics — that's the caller's job — but we will concentrate on ways to keep his interest and to help him plan for what will come later.

You may wish to show your class dancers these articles. You might even like to order a second subscription so that your personal copy won't get damaged. Or, you may wish to do as others have and order extra copies of the next eight issues which you can sell, lend or hand out to your dancers. We'd like to help you all we can to make your task even more successful. Our special price for 10 copies of each of the eight issues (October, 1980 through May, 1981), delivered directly to the caller's or teacher's home, is \$25.00 in the United States and \$35.00 in Canada (an \$80.00 value based on the \$1.00 per copy price). Larger orders in increments of 10 copies per issue are available. Your orders to SQUARE DANCING magazine should reach us by September 15th in order to get in on this offer.

Melvin Jones -- Started Sept. 24 -- Hartford, Conn
41 Weeks Mainstream

Enrolled: 54 people Graduates: 50 Dropouts: 4

Graduates 92% Dropouts 8%

Dropouts: 1 couple took first lesson and said they did not like square dancing. (Man was embarrassed)

1 couple dropped out. Man broke collar bone. They will return in September when new class starts.

Comments: Managed to "save" a couple of near dropouts by working with them 15 minutes before class on different occasions. Class-hosted mid-way party for members of sponsoring club highly successful. Do again next year.

What will be the score for 1980-'81?

MARVIN LABAHN, Chicago, Illinois, likes to keep records and as a result he has a file card on every class he has taught to square dance in recent years. By making comparisons, he can sense trends and be in a position to do what is necessary to improve or change his methods.

If you would like to help us "keep score" of

this year's harvest of new dancers, please use the form below, fill in the information and send us the card when your class finishes. Use Xerox copies of the form for second, third or fourth classes. Be sure to include the number of lessons taken by the class and the plateau or level reached at graduation. Please send us your completed card(s) by May 15, 1981.

Area and Caller: _____

Enrolled: _____ Graduates: _____ Dropouts: _____

Total # of lessons: _____ Level reached: _____

Remarks:

Here are some thoughts on the Dropout Problem

Mike



By Mike Sikorsky, Reseda, California

WE ARE ALL WITNESSING a serious square dancing dropout problem. I have a theory about this that I'm sure you'll find interesting. The problem, as I see it, is that the ability gap between the open club level dancer and the new graduate is widening. This separation is due to two factors:

1. New grads are less prepared now than ever before, because the callers are forced to teach more material each year, many times within the same time constraint as the previous year,

2. There has been a "push" for most clubs to leave the Mainstream plateau, and enter the Plus levels, so much so that in my area there are very few *true* Mainstream dances left in existence.

What is causing this "push?" Many clubs feel that, in order to remain competitive, they must raise their level, at least to Plus 1. Since the presence of new graduates would effectively *lower* their level, either they eliminate their beginners class all together, or they make their "transitional" workshop all but mandatory. The new grad then finds that once the long-awaited, six-month (or better) goal is achieved, it *still* is not good enough, that he must achieve a second goal in order to be an accepted "club" level dancer. There should be a dancing plateau for the new graduate, one where workshop is *not* mandatory. That level is Mainstream.

But no one wants to be a Mainstream dancer! Why? Because being a Mainstream dancer has become, in many cases, "second class." Becoming a Plus level dancer has now become a socially necessary status symbol!

What has caused the creation of this unhealthy status symbol? The problem lies in the name itself: *Mainstream*. What is the connotation of the word Mainstream: average, run-of-the-mill, ordinary. Who wants to be

average? In our society, average is not good enough. Therefore, many dancers are pushed into the Plus levels of dancing who would otherwise be very happy at Mainstream. A large percentage of these people refuse to be pushed, and therefore become the dropouts of our activity.

If we wish to save this rapidly eroding base of dancers, we must take the "ordinary" out of the Mainstream plateau, and make it "special," an acceptable goal in itself. In order to accomplish this, *we must eliminate the word Mainstream altogether!* Why not call it "Party Level?" This name would not only *remove the stigma* from this level, but would provide the following:

1. A socially acceptable plateau for the dancer who does *not* wish to progress further.

2. A plateau at which the new graduate can reinforce his knowledge of the basics (for as long as he wishes) before he progresses to the Plus levels.

3. A comfortable returning point for the graduate dancer who has dropped out and wishes to return to the activity.

4. A fun, brushup level for those who are
(Please turn to page 62)

Author's Note

Mike says that the term "Party," which he uses to identify this concept of a popular Mainstream, is only one possible title. "There may be a better name," Mike states, but rather than tying it in with a name already in use (Mainstream, Limited Mainstream, Fun Level, Club Level, etc.) he has temporarily adopted the label "Party." "The main item of importance," Mike feels, "is the concept. Something needs to be done pretty soon and this is my suggestion."



The Fun Finders' committee in early, traditional dress.

An Olde Tyme Square Dance Reunion

By Dean Edwards, Colorado Springs, Colorado

AS THE OLD FAMILIAR PHRASE "There'll be a hot time in the old town tonight," rang out, the truth in it was clearly evident to all gathered at the First Christian Church recreation hall in Colorado Springs. The occasion was the 4th Annual Fiddle and Square Dance Reunion; the date, January 26, 1980; the special electricity was the warmth and excitement overflowing from the more than 400 dancers, friends and well-wishers who had gathered to honor America's "First Lady of the American

Dance," Mrs. Dorothy Stott Shaw.

The evening began with a delicious country supper, followed by viewing the documentary film, "The Visible Anthem," prepared by the Walsh Foundation for the Lloyd Shaw Foundation. The balance of the evening was devoted to square and round dancing to the foot-stompin' music of the Hoedown-Aires. The highlight of the evening was the spectacular 88-year old Mrs. Shaw demonstrating the waltz with her partner, Greg McIntosh.



A country, supper, prior to the dance, is held in the Church recreation hall.

From left to right: Leora and Frank Jones, Dean Edwards, Anne Zak, Greg McIntosh, and honoree, Dorothy Stott Shaw, as Mrs. Shaw receives a plaque of recognition.



The Fun Finders' Exhibition Group gave a short presentation of the Big O Circle Dance, the Western La Varsouviana and the Skaters' Waltz as a tribute to Mrs. Shaw.

Callers for the evening were 87-year old E.H. "Ted" Flinn, Smitty Payne, Merell Folsom, Vic Fast, Lillian Wilson, and Dean Edwards as emcee.

Dorothy Shaw, poet, writer, former librarian at the Cheyenne Mountain High School, and widow of the late Dr. Lloyd "Pappy" Shaw, former Superintendent of the Cheyenne Mountain School District, teamed with her husband to bring to the world the great re-awakening of the American folk dance — square dancing. They formed the Cheyenne Mountain Dancers, who toured the United States, and conducted early institutes for square and round dance leaders.

Here is a part of an interview with Mrs. Shaw, through the courtesy of Anne Zak and Greg McIntosh:

Dancing is the Oldest of the Arts

"There was something about the dance that 'Pappy' wanted to instill in those kids — strength, simplicity and above all, decency.

"Pappy sought an activity that would provide good, wholesome fun for boys and girls alike. An activity that would encourage cooperation rather than competition, an activity in which all of the school children could participate. Since most of the dancing done in the schools in those days was foreign in origin, he was curious to see if there wasn't a truly American dance. He found that there was, but it

was no easy matter collecting information about it.

"Dr. Shaw was just as responsible for the rebirth of the American round dance as for the square dance. One of his greatest loves was the waltz. The square dance, of course, is a thing of pure, active joy, but the waltz can break your heart!

"In 1939 Dr. Shaw, along with Bill Wright, gathered some other local callers and started calling square dances in Acacia Park. He loved doing it and realized how desperately it was needed."

Quotes from Mrs. Shaw

"I think dance is a part of the people. I think it is terribly important and I think it is being terribly misused in a great many cases."

"Lloyd didn't have fantastically good health. He didn't have all the things men and women think they have to have. He just went along and did what he could with what he had. He believed that if you are going to do something, you ought to do it well."

"All of Lloyd Shaw's life and work were built on LOVE!"

"Dr. Shaw's maxim was — Keep it Simple, Keep it Folk, Have Fun!"

Reunion

This annual event commemorates those who have contributed 50 years or more to the preservation of traditional Olde Tyme square and round dancing. The evening was sponsored by the Squares - 4 - Fun Dance Group and the "I Do" Sunday School Class of the First Christian Church.

LADIES ON THE SQUARE

Face Shapes

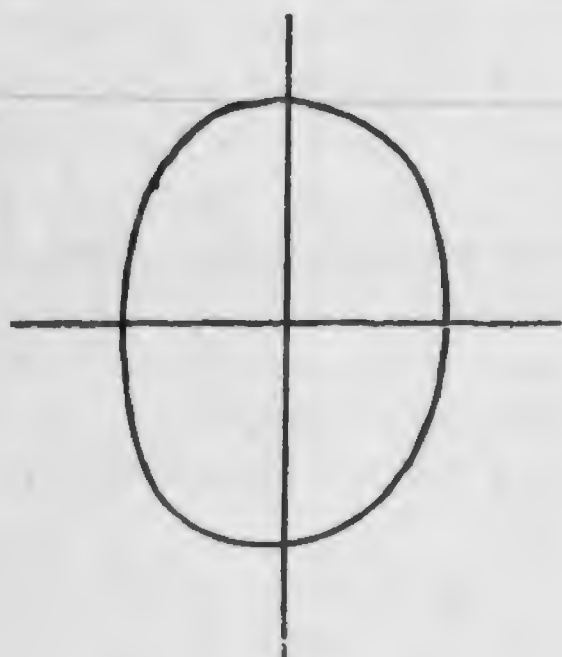
By Jessie Hartley, Westminster, California



MOST OF US who sew are really creative artists who individualize our square dance dresses to our own special preferences and requirements. We design for our own needs, our figure and our coloring, but sometimes we forget to pay special attention to the shape of our face. The face is the center of interest and therefore the most important area to consider when designing. The shape of the face will indicate the best neckline to use to make really outstanding and complimentary clothes. Begin with the general shape suggested and then alter it slightly to make it exactly right for you.

Different Shapes

The oval face is very symmetrical and the ideal shape since most necklines are flattering to it. But it should be used only as a basis for comparison. With careful designing you can often produce the illusion of an oval face.



THE OVAL
SYMMETRICAL

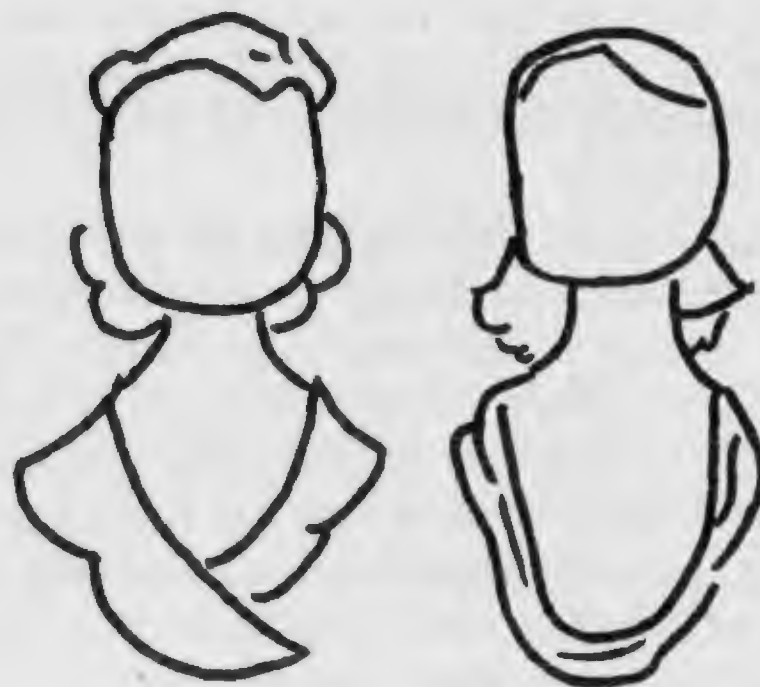
If you have a round face try to make the face appear narrower by selecting lines that stress a vertical direction. Use a long V or U shaped neckline, plain, or with a collar fitted close in



ROUND

back and with a long vertical line in front. Do not use round, square or bateau necklines or a small round collar.

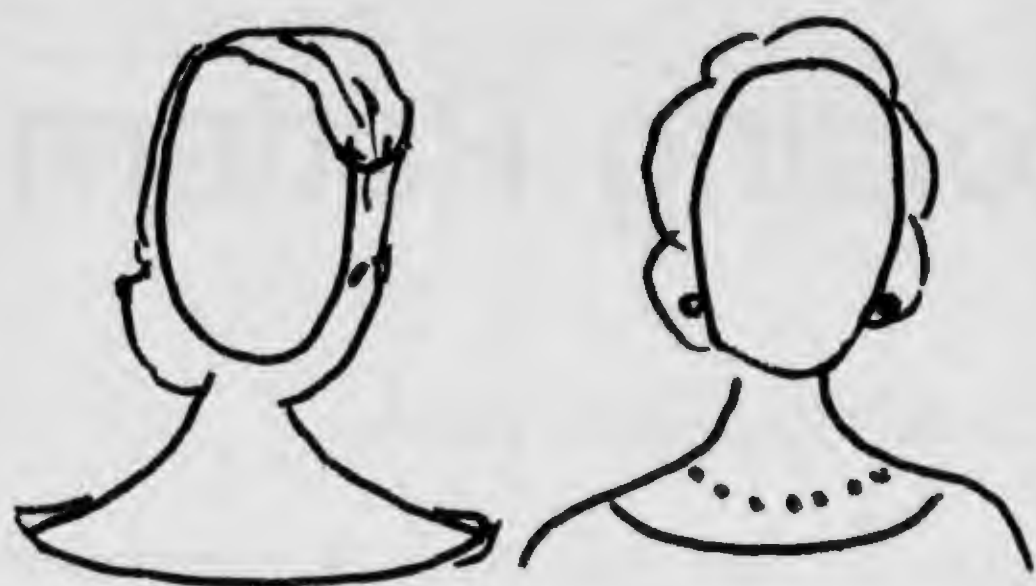
For a square face — broad with an angular jaw — try to add apparent width and soften the angles. Use soft, oval necklines. Transi-



SQUARE

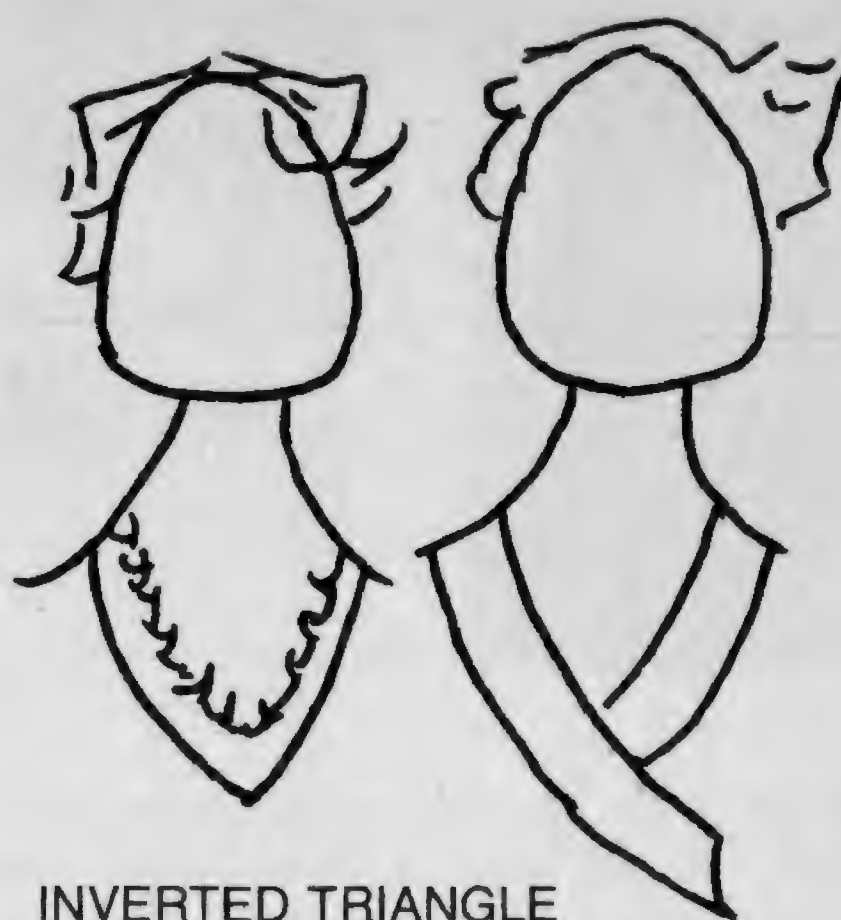
tion lines, as in a deep V, draw the eye in a vertical direction and help create an illusion.

The oblong face is usually slightly angular. Try to add apparent width and soften the angles by using a soft curving line moving in a



OBLONG

horizontal direction. For example a wide, high boat neckline or a broad collar help. Avoid low, square or V necklines. Also avoid dangling or angular decorations or trimmings.



INVERTED TRIANGLE

illusion that the jaw is thinner. Square or round necklines should be avoided, as should choker necklaces.

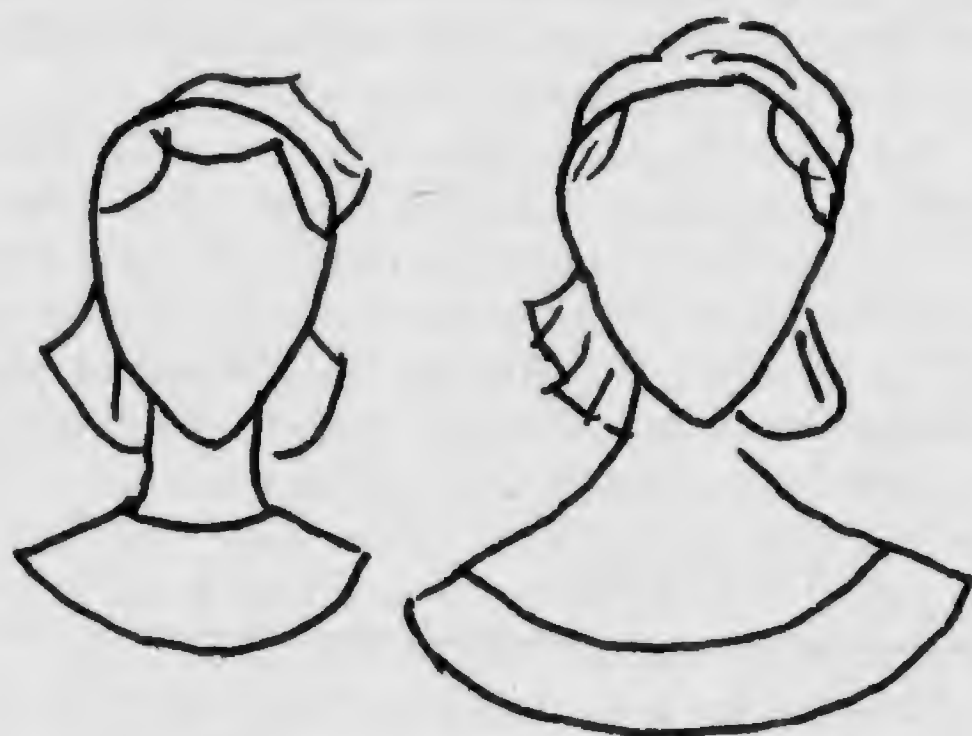
Face Size

The size of a face should also be taken into consideration. If your face is large or small in relation to your body, your hair style and jewelry can be used to create a pleasing illusion, but don't overlook the correct neckline on your dress. Those with a large face should use transitional lines and shapes moderately large. Necklines should show a medium large neck exposure. Trimmings should be only moderately heavy. No choker necklines or narrow shoulder lines.

For the small face, necklines should show a moderately small exposure. Very low or very close-fitting necklines should be avoided. Use transitional lines and medium small shapes. Trimming near the face should be dainty and simple. Very broad shoulder lines should be avoided.

Check Yourself

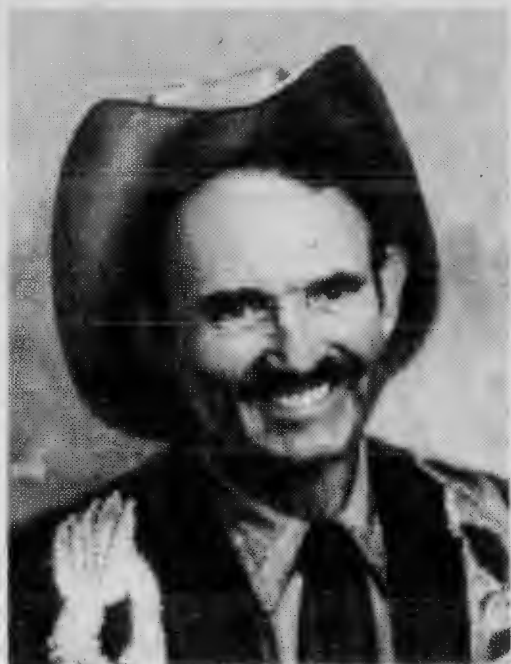
By looking at the sample face shapes shown with this article and then checking your own face in a mirror (pull back your hair so you can see the entire face outline), you will have some idea which bracket you fall into. As you check your face, you can even outline it on the mirror with soap. Not everyone will find she fits into one perfect face shape. But by adapting the ideas suggested here, when designing a square dance dress, you can give yourself every opportunity to look (and therefore, feel) your loveliest.



TRIANGULAR (POINTED CHIN)

The triangular face with a pointed chin needs help to make the forehead appear narrower and the chin line wider and more rounded. The neckline alone cannot do all this so give special thought to your hair style. A small oval or round neckline will be the most pleasing, softly draped or with a collar. Decorations with a horizontal line may be worn. Avoid a V shape or long oval that is deeper than it is wide.

The inverted triangle can be aided in part with a neckline. V-shaped necklines give an



Les

Some thoughts for leaders

— a Holding Pattern

By Les Gotcher, Zephyrhills, Florida

YOU ASK "Why the title of holding pattern?" Well I'll tell you. I have been reading some articles and Letters to the Editors asking these questions: "Why do we have so much trouble keeping dancers in our clubs?" "Why do we have to constantly hold beginner classes to replace lost dancers?" This is nothing new. It has been going on for more than 30 years, and this has been bothering me all through the years. I have been trying to come up with some answers.

I have talked with dancers who are no longer dancing to find out why they quit. They say, "We used to dance regularly and we belonged to a couple of very nice clubs, but square dancing got so complicated. It got to where we had to dance three or four nights a week just to keep up, and if we didn't keep up no one wanted us to dance in their club." Believe it or not, these same dancers are back in my new beginners class, enjoying themselves to the utmost. Does this tell you something?

I honestly believe that every caller should take a good look at what we are doing to square dancing today. Of course, there are some dancers that want everything and more. They keep advancing until there is no place for them to go. We actually have two or three different groups that we must please, if we can. At one time we called these different "levels" of dancing. That word is not used much today, but whether it's used or not we do still have different "levels" of dancers and dancing. I read a letter in *SQUARE DANCING* recently from some club that has been dancing for years. They said that 15 years ago they had 15 squares in their club. They have held classes every year since with 8 to 10

squares in each class. They have graduated between 120 and 150 squares of dancers, but they still have only 15 squares. They wonder "Why?"

I have some answers; some will not like what I am going to say, but I am going to tell it like I see it.

Over the years a caller starts a new class of say 10 to 12 squares. He may graduate the same 10 to 12 squares. Then they form a club and they go along just fine as long as the caller is in control and leads them along.

But shortly someone decides that they need to organize, elect officers, the whole works, just like a big corporation. It's not long until the club elects someone who has never held a position of authority in his entire life, and this "would-be leader" decides he is going to show his authority by telling everyone, including the caller, that "from now on things are going to be different" and that he is going to straighten things out in the club.

This genius soon has everyone up in arms, not only against himself, but against each other. He has his own followers and they back him up in whatever he wants to do. Others, not knowing what to do about it, nor how to get rid of this person and his clique, or not wanting to get into arguments all the time, leave the club. They are so disgusted that they don't care whether they ever square dance again or not. After they are out a few weeks, they know that they are too far behind to catch up so they just drop out completely. I am not just speculating about this. I have seen it happen time after time and I am sure that most of you have too.

Clubs that are caller run, or at least caller oriented, are not in that kind of trouble. At

least most callers are leaders. They have learned how to handle large groups. They have had experience with classes, and most have attended callers' schools to learn everything they could learn because this is a business with them. Most callers' schools have classes in leadership which deal extensively with the issues that come up in clubs and with dancers and although callers make a business of calling, they are aware that square dancing is a recreation and not a business venture as far as the dancer is concerned. They learn that you don't treat beginners in a class the same way you treat children in school because the children **MUST** go to school whether they like it or not. The beginner square dancer is in the activity for recreation, not as a business, and he will simply drop out if he is not treated as an adult should be treated.

Keep It Fun

I teach my beginners from the very first lesson that "square dancing is for fun." I am sure that most callers operate along these lines. the caller graduates a full class and he is proud of that fact. The dancers are then ready to go out and enjoy this recreation as long as it is fun. When it gets too complicated and groups get together and form cliques and don't want anyone in their square except the best, then you will soon see the end of this group. Their demise might be slow but it is sure. If someone gets to that point in dancing where he cannot stand it if anyone makes a mistake in his set, then my advice is, "stay out of his set."

Someone is going to say, "How can a caller, especially if he is calling for several groups,

take on all that responsibility of running the club?" The answer is simple. The caller simply handles the calling and directional chores. The club elects officers, **BUT**, the officers' duties are to handle the social activities, nothing more. Leave the calling and instruction to the caller, and do not butt in and tell the caller what or how to do his chores.

There is a prime example here on the west coast of Florida. A club in this area that has been in operation for several years had one of the better callers in this area calling for their club each week. They elected new officers. The president was one of the type I spoke about earlier, a "self styled genius;" he decided that he was going to take over and tell everyone what to do. The first thing he did was to go to this caller and lay down some rules: Rule #1 — if some of the squares fall apart, even if it was half of the floor, the caller was not to stop and straighten them out but was to go ahead and call to the ones that were still going; Rule #2 — the caller was not to leave the stage during the evening until the dance was over, not even to get down and mix with the dancers. At this point, the caller stopped him and said, "Just a minute. There is no use going any further because I do not agree with the first two rules and I don't want to hear any others. Get yourself another caller."

That was it. He quit cold and if all callers all over the world would do this same thing, there would be more dancers sticking with their clubs and there would not have to be class after class to replace the "drop-outs." Think about it.

Would you Like to be a V.S.P. (Very Special Person)?

There are hundreds, perhaps thousands of square dancers, who have never heard of **SQUARE DANCING** magazine. There are perhaps even more who have heard of us but have never had an opportunity to own a copy, look through its pages, benefit from its news, illustrations and special features. With your help, we would like to get acquainted with at least 5,000 dancers who are not at present subscribing to this publication. Our November, 1980, Anniversary issue will be larger and more colorful than ever and we will mail a copy **FREE** (no charge to anyone) to up to five of your friends if you will send us their names and addresses, typed or printed clearly on a postcard or plain sheet of paper.

We know of no better way to acquaint dancers with **SQUARE DANCING** than to let them have a look at this special issue. Hopefully, after they see it, they, too, will want to become a subscriber. Deadline to receive names — October 1, 1980.



Here Are a Pair of New Contras

Composed by Don Armstrong

DON ARMSTRONG, who has done so much to popularize today's move to contras, has created a number of excellent dances over the years. Many of these have appeared in his Callers/Teachers Manual (published by The American Square Dance Society, \$6.00 per copy) and include such standard favorites as Broken Sixpence, Homosassa Hornpipe, Yucca Jig, Grapevine Jig, Cayman Island Contra, Long Valley and many others.

Two of Don's most recent creations have recently been recorded for the Lloyd Shaw Foundation and appear on Lloyd Shaw recordings. The first, Flying Scotsmen Hornpipe, utilizes a weathervane pattern and flows smoothly from start to finish. The detailed instructions for the contra come with the record. Here are the prompter's cues together with a few dance tips that will be helpful:

FLYING SCOTSMEN HORNPIPE

by Don Armstrong, New Port Richey, Florida

Formation: Contra lines, 1, 3, 5, etc., Couples active but NOT crossed over

Music: LS 315 — or other well-phrased music

— — — —, **Actives turn right go once and a half**

— — **Actives cross the set**

Next below left go once and a half

— — — —, **Across the set the ladies chain**

— — — —, — — **Chain them back**

Courtesy turn and a quarter more

Girls hook on turn the line of four

— — — —, — — **Full around**

— — **Wheel three quarters**

All join hands go forward and back

— — — —, **Actives cross cast off another**

— — **On at the head**

Actives right go once and a half

Start of new sequence

This is a double progression which means that each active progresses twice during the sequence and a new couple becomes active at

the head each time through the pattern. Caller must remember to start a new active couple at the head every sequence.

Interestingly enough, Don's second call, the January Seventh Jig, utilizes a hey for four figure which he identifies as a reel of four, which is undoubtedly the proper terminology for this pattern that we have been featuring in this column several times in recent months. This dance, too, is very smooth and if the caller will prompt it correctly, the dancers will have great pleasure in fitting it to the music. Here are the prompts:

JANUARY SEVENTH JIG

by Don Armstrong, New Port Richey, Florida

Formation: Contra lines, 1, 3, 5, etc. Couples active and crossed over

Music: LS 317

— — — —, **With the one below balance**

— — **Star thru, across the set the ladies chain**

— — — —, **Ladies lead like a reel of four**

— — — —, — — — —

— — — —, — — **Ladies chain**

— — — —, **Same four go forward and back**

— — — —, **Same four slow square thru**

— — — —, — — — —, *

— — — —, **New corner balance and then star thru**

* End of one sequence and the start of another
Caller indicates cross over every second and alternate sequence throughout the dance.

Try these new contras; you'll enjoy them. The music for the pair is by Stan Hamilton and his Flying Scotsmen — great music which enhances both dances.

Reports coming from Memphis indicate excellent participation in the programs devoted to Contras and traditional dancing. As has been the case at past Nationals, many square dancers have discovered the fun these line dances have to offer.

the 29th goes down in history

The 2nd Largest National

almost 27,000 in attendance

Some 26,857 dancers (unofficial count) accepted Tennessee's invitation to "Take That Night Train To Memphis," and attended the 29th National Square Dance Convention June 26th through the 28th. "With only minor exceptions, the Convention ran like clockwork," stated Roger Reynolds, General Chairman, "and we were very pleased with the way all the efforts of committees across the state came together at the end into one cohesive operating unit." In addition to dancers from all of the United States and five Canadian provinces, several foreign countries were well represented with West Germany leading the count with 67 participants. Tennessee dancers turned out enthusiastically with some 4,126 registered dancers.



Between sessions, the dancers enjoyed strolling along the mile-long mall in Memphis.
Photo courtesy of The Commercial Appeal, Memphis.

EXPERIMENTAL NOTES

This month, Ray Rose selects two movements which appear to be getting the spotlight treatment these days. Note that Callerlab has come out with two new abbreviations — OL refers to zero lines while OB means a Box 1-4.

STROLL DOWN THE LANE — From facing lines (This is an APD move, but we shall use the OL (zero line) for ease of description): end boys walk across and touch with opposite girls (1); these two recycle (2) then veer left (3). Meanwhile, center girls touch (1) then hinge as center boys face left to form a two-faced line with the girls and couples hinge (2) then those couples extend (3) to form parallel two-faced lines. (The action has three parts for the ends and three parts for the centers.)

OL (zero lines) **Stroll down the lane, couples circulate,
Wheel and deal, square thru three hands, allemande left**

ODD MAN OUT — From many formations (waves, two-faced lines, three and one lines, inverted lines, etc.): Ends facing in cross over circulate (circulate ahead to take the nearest center position of the opposite formation) the others trade the wave (or cross run). Right hand waves become left hand waves and vice versa.

OB (Box 1-4) **Swing thru, trade the wave, odd man out,
Right and left grand**

TAKE A GOOD LOOK OK

a feature for dancers



JOE

BARBARA

JOE: When we started dancing it was the turning point between the traditional, so called, and the contemporary. We had memorized many calls such as Riptide, Sepulveda Tunnel, Two Stars in the Night, Venus and Mars, etc., and as we were getting into club dancing, the hashing, combining of allemande figures, was the big thing.

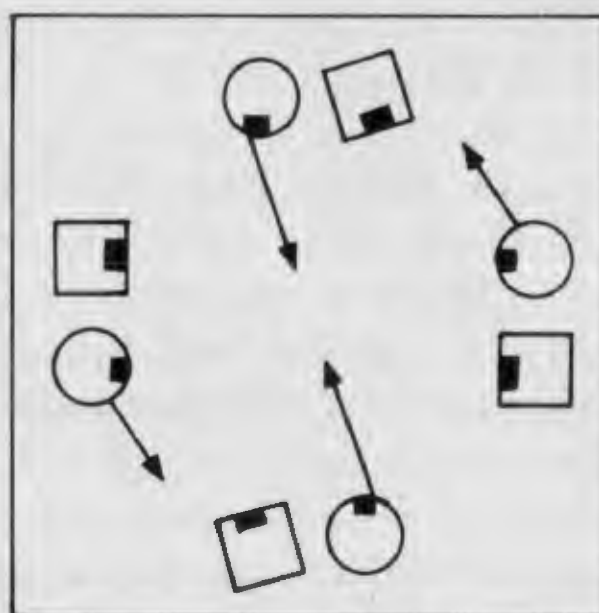
BARBARA: I remember at one time having what seemed like thirty or forty different allemande breaks. They were fun, sometimes confusing, but we didn't realize at the time that we were entering a new phase of square dancing history. The time would come when the memorized patterns would disappear and in their place would come memorized basics, basics that would eventually identify the level of plateau in which we were dancing.

JOE: Every once in a while, our caller brings back some of the oldies which we think are just as good as they were when we first learned of them. A few are still being danced today. A good example is the grand square which became a basic in its own right and will probably be with us as long as square dancing continues, at least we hope so.

BARBARA: One of the patterns that has stayed around for a long time is the Teacup Chain. As a matter of fact, when we first had it introduced to us it was virtually a dance in itself and, if we remember correctly, each time the caller would use it, he would have to walk us through. It was a big deal. Now many of the callers in our area drop it into a patter call as a matter of course and most everyone coming out of class knows how to do the Teacup Chain.

JOE: While it's still danced with the same identical floor pattern, one of the big changes occurs with the receiving and releasing of

Ladies, always remember that from the head position, you go to the center and star, with your opposite, with your next free hand. Ladies coming from the side position, move along the outside CCW to the head man who turns you with your next free hand.



partners. Originally, each time a man would receive a girl from the center or along the side, he would courtesy turn her and send her along to her next spot in the square. Today forearm turns have replaced the courtesy turn and as long as the dancer remembers that in a forearm turn the two dancers move smoothly and evenly around the hub made by their joined arms, the pattern will flow nicely.

BARBARA: While we don't intend getting into how-to-dance at this point, let's just remind the ladies that in a Teacup Chain, whenever the ladies are in a head position they move into the center to form a star with the next free hand. Whenever they are in a side position, they move along the outside perimeter of the square counterclockwise to be turned by the next available arm of a head man.

JOE: Think of it this way. It's a simultaneous movement with all dancers starting at the same time. The head ladies move into the center, star right three-quarters, move out to their corner man who turns them with a left forearm and sends them counterclockwise along the outside of the square to their original opposite man who turns them with a right forearm. From there, the ladies go into the

(Please turn to page 62)

ADDRESSING AN AUDIENCE

AS A SQUARE DANCER, happily the majority of your time in the activity is spent dancing. However at some point you may find yourself called upon to speak to your club, at a federation meeting, on a panel at a festival or at some associated gathering. If this happens, by all means, be prepared. Don't let the situation terrify you. With some practice, you may even find that you actually enjoy such an experience. But even if you don't relish it, you will be a more effective speaker and thus more likely to get results, and your audience will be more relaxed and atune to you, if you handle the occasion with some control.

Your Voice

Your prime tool is your voice. If you have never had an opportunity to listen to yourself on tape, borrow a cassette recorder and tape yourself. The first time you listen back to your own voice may be something of a shock. "That can't be me," you'll say. But give it a few more tries and you'll soon become accustomed to how you sound and, obviously, how you sound to others.

A low-pitched voice is easier to listen to than a high-pitched voice. You can lower your voice with practice, but if you're not going to speak frequently you may not want to take the time and effort to do so.

You will, however, want to be certain that you can be understood. This means speaking slowly enough so an audience can follow what you are saying, speaking loudly enough to be heard and clearly enough to be understood. Clarity involves both enunciation and pronunciation — not exaggerated, but correct.

Many people have a tendency to drop their voice at the end of a sentence or to be breathy. Listen for these problems when you hear yourself on tape and adjust, if necessary.

A Microphone

If you are to speak to a large group using a microphone, get someone to show you how to handle it ahead of time. Your caller, a friend, the person in charge of the meeting are all possible channels for some practice with this valuable tool. It is a voice-saver if you are to speak for any length of time or in a large room where you would have to raise your voice considerably to be heard. Speaking "into" a microphone is important. It is a delicate instrument. Be sure someone is on hand to adjust the volume and tone control for your voice. Even if it is set prior to the talk, once the room is full of people acoustics can change.

If you are to use a floor microphone, don't get it in a death grip and don't swallow it. Check ahead of time where you should stand for good voice reproduction and keep within the allowable area. A lavelier microphone allows you complete freedom of movement. Just be sure that you don't move so much that you distract your audience.

The Presentation

If you are using notes, be sure they are in order, handy for you to get to and easy for you to follow. Practice with them sufficiently to be comfortable with them. If the entire talk is to be read, be sure that you do not lose your audience. A written talk can be deadly unless handled with care, i.e. looking up frequently at the audience, using a conversational voice, varying the subject matter from serious, to light, to humorous, etc. A written talk re-read enough times in advance can become almost a memorized talk where you may feel quite comfortable and will use the written words only as a recall from time to time.

Beware of nervous mannerisms. Have you ever watched a speaker who jangled coins in

The WALKTHRU

his pocket continually, or another who tore paper into tiny pieces, or another who constantly washed his hands? If so, you probably remembered these affectations more than what was said.

If you have a podium to stand behind, you

can gently place both hands on the front of it for support. If you're seated behind a table, you'll have ample space to relax.

To summarize: Be familiar with your material; get acquainted with your own voice; be prepared; relax and smile. If you enjoy what you're doing — or at least look like you're enjoying it — your audience will too.

THE DANCING DONAHUES

THERE HAS BEEN considerable attention paid recently to the name Donahue, i.e. Phil Donahue and the televised hour-long show on square dancing. Now we bring to your attention another Donahue name, this time Bill and Betty, members of the Middletown Square Dance Club of Middletown, Connecticut.

Bill and Betty graduated from a beginners class in the spring of 1974. And they were sold on the activity. In less than 10 months they obtained their Century Badge by dancing to 100 different callers. They are now close to adding their 300th caller in their memory book.

Most amazingly in the few short years they have been dancing, the Donahues not only

have been active home club members, but they have danced in all 50 states, plus Washington D.C., Canada, Puerto Rico, England and Japan. Documenting this feat, Betty has made a special traveling skirt on which she has painstakingly embroidered the state or national flag of each place they have visited.

The Donahues endorse the statement that square dancers are the friendliest people in the world. They can't say enough for the hospitality and kindness of dancers they have met.

Because Bill works for U.S. Air (formerly Allegheny Airlines), they are able to plan vacations as well as week-end trips to visit dances in different states. Not all their dancing has been done on the "fly," however; many hours of traveling have also been accomplished by automobile.

Hats off to the Donahues — loyal home club members and enthusiastic boosters of square dancing everywhere.



The detail on the flags on Betty's skirt is phenomenal and represents hours of labor both in research as to the design and color of the flags as well as in hand work to recreate the flag in embroidery thread.

AFTER PARTY FUN

PARTY CUT OUTS

THIS EASY to plan stunt comes from Jerry and Kathy Helt of Cincinnati, Ohio, who have used it in various ways over the years with their square dance classes and clubs.

If you were to include it at an October square dance, you might choose pumpkins or cats to represent a Halloween theme.

Select five contestants and provide each with a large sheet of construction paper and a pair of small, easy-to-handle, blunt scissors. Demonstrate how "easy" it is to cut out a pumpkin (or a cat). Ask each contestant to do the same. BUT, just before they start, ask them to turn their backs to the audience and

do the cutting behind their backs. This way the viewers can enjoy what is taking shape.

At the end, the audience can vote by applause on the cut out they like the best. The winner can be awarded all the cut pumpkins; the losers can clean up the floor.

This simple idea can be adapted to fit any of the holidays; i.e. turkeys — Thanksgiving, trees — Christmas, hearts — Valentine's Day, shamrocks — St. Patrick's Day, bunnies — Easter, etc., as well as selecting more individual shapes to meet some special party theme or club motif.

A HEARING PROBLEM

THE ORANGE CITY Square Dance Club of Tauranga, New Zealand, recently expressed concern for individuals who square dance and who have a hearing problem. Arthur Angell, editor of the club newsheet, offers the following suggestions:

- 1) Face the person when you speak so your mouth may be seen. Do not speak with your hand in front of your face.
- 2) Speak clearly but without exaggeration.
- 3) Rephrase a sentence if asked to repeat it as certain sounds or words are difficult to pick up.
- 4) Do not think that a person who cannot hear properly is also stupid.
- 5) Do not presume that because a hearing aid is worn the person can hear properly.
- 6) When a hearing aid is worn behind the left ear, the following positions in a square relate to how the calls are understood:
 - #1 position — hard to hear
 - #2 position — better hearing
 - #3 position — good hearing
 - #4 position — hard to hear

If you sometimes encounter someone who doesn't react to you quickly and you tab as being snobbish or rude, check to see if he has a hearing problem. If so, adjust your conversation and dancing to make it easier for him.

The WALKTHRU

S/D PRAYER

*by Sharon Ross,
Alamogordo, New Mexico*

Now I lay me down to study
I pray the Lord I won't go nutty;
And if I fail to learn this junk,
I pray the Lord that I won't flunk.

But if I do, don't pity me at all
Just lay my bones in Exhibit Hall.
Tell my teacher I've done my best,
Then pile my badges upon my chest.

Now I lay me down to rest,
To pray I'll pass the square dance test.
If I should die before I wake,
That's one less tip I'll have to take.

BADGE OF THE MONTH



Travel down to Texas this month and meet the Kinney County Kickers. Founded in January 1977, the club dances at the Fort Clark Town Hall and at the Fresh Water Swimming Pool area.

The club badge includes the names of Fort Clark Springs and Brackettville, reflecting members living in both towns. Brackettville is the county seat, while Fort Clark was built by the United States Army as one of several forts forming a defense line along the Mexican border.

The white badge includes a third-dimensional black outline of Texas and gold metallic dancers.

Traditional Treasury

By Ed Butenhof

TRADITIONAL DANCING has many forms and comes from many heritages. George Senyk, now of Roxbury, New York, has given me a series of six Scottish quadrilles which he learned 25 years ago in Manitoba, Canada, from Johnny Duke of Winnipeg. These date, it is thought, to the Scottish immigration to that area in the early 1800's. Since the French were in that area first, there is undoubtedly some of their influence in the dances as they've come down to us.

The footwork in these dances is a walk step except for the pas-de-basque. Scotland, throughout most of its history, had closer cultural ties with France than with England, especially in dance, and used French terms and French styling. George describes the pas-de-basque as done in Manitoba thusly: Both ladies and gentlemen start to their right always; leap to the right foot (short and light) landing with R toe and knee turned out, knee slightly bent (count 1). Place L toe beside R instep so that the L heel is across the R instep with L toe and knee turned out, rising briefly on the L toe (count "and"). Place weight back on the R foot (count 2). Swing the L foot out in the direction in which the L toe is pointing (count "and"). This last swing which is short, flows into the leap to the L foot that starts the pas-de-basque to the left. As the counting indicates, one pas-de-basque takes one measure to perform. The hands may be held on the hips, palms facing back.

I don't have space to describe all six figures and there's no need to treat them as an integral package, anyway. The following are fun to do and if the pas-de-basque is too much trouble, a balance step will suffice; that's what happened to many of our dances as they moved west in the past, anyway.

THIRD FIGURE

Music: A 4 x 32 measure reel, Scottish style

Honors (with live music an 8 count bow to partner and another to corner; with records just acknowledge partner on intro)

First lady and third gent meet in center and swing while first man and third lady face right and wait (16 counts)

Ending swing make an ocean wave left hand to partner, right hands in center and all do four pas-de-basques in the wave (8 counts)

Centers drop hands and the two couples turn by left and cross to opposite side into opposite's squared up position (8 counts)

First lady and third gent cross over (right shoulders) with bow (8 counts)

Third lady and first gent same (8 counts)

Head couples forward and back, heads right and left thru (no hands) (16 counts)

Repeat with third lady and first gent, second lady and fourth gent, fourth lady and second gent

FOURTH FIGURE

Music: A 4 x 32 measure jig, Scottish style

Honors

First couple dances (closed position, revolving two-step) to third couple and man places lady on left of third man in line of three (16 counts)

The line moves forward in four pas-de-basques and back in four (lone man forward and back) (16 counts)

Repeat the forward and back but end in the center (16 counts)

Form a basket in center (men join hands in back of ladies and duck under the ladies' joined hands) and turn basket to left as in a swing (16 counts)

Repeat for couples three, two and four in that order

FIFTH FIGURE

Music: A 4 x 32 measure reel, Scottish style

Honors

All join hands into center and back, repeat (16 counts)

Head couples "skoosh" or slide back to back across set as far as possible and back to place (men pass back to back going out and ladies back to back returning (16 counts)

Head ladies star across to opposite (4) and swing him (12) (16 counts)

Head ladies return same way (16 counts)

Repeat all for sides, heads, sides

As noted in earlier articles, the older swing was a two-hand turn, but as done when George learned it, these figures used the regular closed swing and like contra dancers and other traditional dancers, the swinging was vigorous and prolonged.

some thoughts on ADVANCED DANCING

by Bob Fisk, Mesa, Arizona

THE MOVE FROM Mainstream Plus Two to Advanced is a giant step and I wish that there could be some way that it could be effortlessly reached. I ease the dancers into this plateau through a program I label as an Introduction to Advanced. I teach the dancers a few of the Advanced calls and then I go back and work a bit on all-position Mainstream calls.

About the third or fourth lesson for example, I take the very first call on the A-1 list, Acey Deucey, and I show all the different positions from which that call can be danced. Where it applies we teach the standard, basic call and then the all-position concept as it may be required at the Advanced level. As I get further into the A-1 list, I continually review what I have previously taught. It takes quite a while to bring a dancer to the Advanced level if it is to be done correctly. When I'm just about finished with the A-1 portion of the class, the dancers are not yet what I consider to be accomplished Advanced level square dancers. At this point, they need mileage. Callers who work with advanced groups should correctly teach the program as set up by Callerlab. Like other plateaus in the Callerlab program, all of the A-1 calls are to be taught *before* moving on to A-2.

Dancers should remain proficient in at least the level below the point where they are working at any given time. Those in the A-1 category should certainly retain their ability in the Plus One and Plus Two plateaus but even more important, if an Advanced dancer does not keep up with the Mainstream and Quarterly Selections, he could easily get clobbered when one of the Mainstream calls is thrown at him.

As a caller, I have found it helpful to keep a check list of every call I present. I make sure that during the first part of each class session I call every movement that has been called up

to that point and I also keep track of all the different positions I've used with each of these calls.

We need caller education in order to develop caller leadership in this Advanced field. A caller must realize that just because a caller down the block is running an Advanced level class, it is no reason for him to run one also. He may feel that if he doesn't do it, he's admitting to the dancers in that area that he's a lesser caller, which of course is not true. Many callers have gotten on the Advanced bandwagon because they've thought that this is the thing to do, the "in" thing. The problem is that so many times they do it with little or no preparation and the results can be disastrous.

When you first started square dancing, after the first few lessons, you were hooked. You wouldn't have quit for anything in the world. You loved it, you couldn't wait to get to the next session. It takes quite a bit longer for dancers going into an Advanced level class to get hooked to the same degree, but once they have enjoyed the concept of all-position Advanced dancing, taught correctly by a caller who knows what he's doing, they're as enthused about the Advanced level of dancing as a beginning dancer is enthused about square dancing in general.

Here in Arizona the largest dances we have during the winter season are at the A-1 plateau. These dances are geared to the people who start in the fall with our Introduction to Advanced course and run anywhere from 35 to 40 squares.

From the caller's standpoint, I really do think Advanced can be a most enjoyable level in square dancing. I like to have my brain made to work and my brain is made to work at Advanced because of the all-position concept. From the dancer's point of view I feel it's great fun for people who are willing to work for it.

A New Reference Book for Round Dance Enthusiasts and Teachers

A NEW REFERENCE BOOK is due out this month that promises to be both a help and an eye-opener to those who write, teach and dance rounds. Its title, "An Index to Round-Dance Routines (Thru 1979)," compiled by Ken Croft and Elena de Zordo, pretty much explains what the book is all about.

It is indeed an index containing the titles, authors, name and number and date of issue of almost 5,000 different round dances, just the thing a choreographer might need to refer to before writing "The Great American Round Dance." If you're intrigued by titles, try these on for size: Molly's Folly, So What, Sneaky Snake, Brick House and Tootie Flutie, all of which appear somewhere in the alphabetical listings between A Media Luz and Zing-Zing Schottische.

Interested in statistics? Fourteen choreographers are listed in the Index as having composed thirty or more rounds each. Heading the list of prolific choreographers are Eddie and Audrey Palmquist with 76 original creations. Following them, are Schwartz 46,

Cohen 37, Courtney 37, Highburger 37, Porter 33, Moss 32, Kimbley 31, McGlynn 31, Easterday 30, Parrott 30, Smith (Manning & Nita) 30, Smith (Ray & Elizabeth) 30.

Also interesting are the number of times some tunes have been chosen to be matched to round dance routines. The dances, Java and Penny Arcade lead the list with 11 routines each. Following them are The Moon is Making Eyes (10), Tennessee Waltz (9), Cab Driver, I'd Like to Teach the World to Sing, Sweet, Sweet Smile, Vaya Con Dios and Wheels (8) each, Anytime, Hello Dolly, Me & My Shadow, Melody of Love, Music Box Dancer, One Rose, Rose Room, So What's New, Struttin' with Maria, Tie a Yellow Ribbon and Yellow Bird (7) each.

We found the Index extremely interesting and if you'd like to obtain a copy for yourself, you might check your local record and book supplier or write to Eddie's & Bobbie's Records, P.O. Box 17668, 1835 S. Buckner, Dallas, Texas 75217. They're serving as distributors.



Flo and Andy Hart, Rye, N.H.

FLO AND ANDY HART live in Rye, New Hampshire, and have been round dance instructors since 1960. They have a successful program of round dancing in their home area and are also recognized national leaders, having served on staff at major festivals, institutes and conventions throughout the United States and Canada.

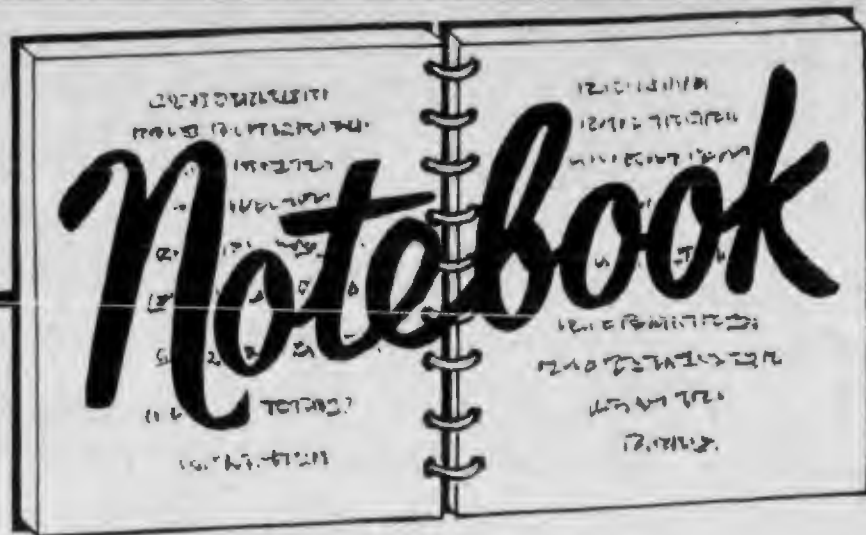
The Harts have been on staff for Dance-A-Cade, Pre-Cade and Canada-Cade, the highly recognized round dance institutes that attract a large percentage of round dance leaders to the East Coast and Canada annually.

Flo and Andy are also active in round dance organizations as members of ACCORD, Mayflower and NECORTA Screening. They have currently served on the Standards and Terminology Committee for Roundalab, the round dance instructors professional organization.

Their round dance, Evelyn, was recently chosen as Round of the Month by the San Diego Round Dance Instructors, for which they were awarded a certificate by the group.

Flo and Andy love dancing and people and their relaxed teaching techniques have brought them many friends.

The CALLERS



A Notation System

by Colin Walton, Melbourne, Florida

THE ART OF SQUARE DANCE CALLING is a non-exact science. One day it will be an exact science and to help attain that goal we need to be able to express our choreography briefly and concisely. In order to do this we need a notation system that will not become obsolete as the art or science develops, as new material and movements are added and old ones dropped. This has been the main source of trouble with previous notation systems. The system I propose will not lose its usefulness as the material changes. The symbols we will use are taken from the basic steps and positions of square dancing.

In this notation system we are always speaking from the point of view of the caller. We will number the square as we begin and the men will retain that number throughout the dance, no matter where they may be in the square. In dancing, of course, this is not so. During the movements of the dance whoever is at the head of the square with his back to the caller is temporarily #1 man. In choreography, #1 man means the man who started the dance in that position and retains his #1 man identity throughout the dance. The same is true for the other men. The ladies are always notated by their relationship to the man with whom they are dancing at any given moment.

The Basic Notation Symbols

Sq: When the caller calls "square your sets," the dancers form themselves into the open square that is the basis of square dancing. We express this position by using the letters Sq.

#1, #2, #3, #4 or simply 1, 2, 3, 4:

When the dancers have formed the square they are numbered counterclockwise as couples, beginning with the couple with their backs to the caller. This couple is #1 couple; the man is #1 man, usually written in notation as 1. The couple to the right of #1 couple is #2 couple, to their right is #3 couple and to their right is #4 couple. These are written in notation as 1, 2, 3, 4, and are used usually just for the man of the couple.

p, r, o, c:

These letters indicate the relationship of the ladies to the gentlemen. Each man's original partner is notated by the letter p; to his right around the square counterclockwise are his right hand lady, expressed by the letter r; his opposite, by o; his corner, by c. Note that these letters are always written in lower case, not capitals.

Ln: The dancers are facing each other in two lines of four people. They are counted counterclockwise, starting at the left end of the line containing the #1 man. The order of the line containing the #1 man will always give

us the order of the other line, therefore we need to notate only the one line. We express a line by the letters Ln.

Bx: When the caller calls heads (or sides) square thru and the dancers have completed the maneuver they will have formed two boxes (eight chain thru position). We will notate only the box with #1 man in it for the same reason as above; the order of the box with #1 man will give us the order of the second box. In the box containing #1 man we will start with the person standing at the left inside corner. Find this corner by imagining you are standing at the center of the square (not the box), looking at the box containing the #1 man. We express the box by the letters Bx.

Wv: From a box formation the caller can call step to a wave. The dancers step forward joining right hands (those in the center join left hands). Thus we can see that a wave is a squashed together box and by pulling it apart we observe that the relationships are the same as in a box. To express the wave we use the letters Wv.


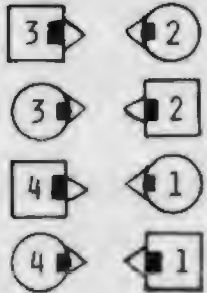
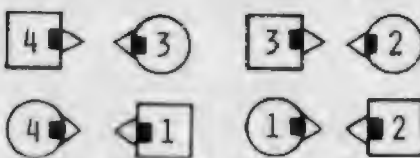
NOTE: All formations are notated in a counterclockwise direction.

We now have a system of notation and we can use this as an analytical tool. In this method of choreography it is not necessary to know all of the intermediate positions dancers are occupying. For all practical purposes there are only three forms of figures that are used in modern square dancing. They are as follows:

1. From a circle, call allemande left
2. From a box, call allemande left
3. From a line, call allemande left

Everything else is a variation of these formations.

It should be noted that although I have stated there are three formations, these are, in effect, all only variations of a circle. If you squash two couples into the middle of the circle you will get a box formation, or if you open up the circle you get two lines. We will now display this information in diagram form using square dance language.

THE CALL	THE FORMATION	NOTATION
A) Sq your sets		Sq 1p 2p (ready for Al)
B) Hds lead Rt Circle to a line		Ln 1p 2p (ready for Al)
C) Hds Sq —		Bx 1o 4p (ready for Al)

Both formations in B and C can be spread apart to form A.

When we say "ready for allemande" we mean that a maneuver or series of maneuvers have been performed that will leave the left hands free for a smooth transition to that movement

Throughout this system it should be pointed out that all notations follow a counterclockwise direction; when all the dancers are in this order we say they are in sequence. A left allemande call means that you have maneuvered all the dancers to a position where they are all in sequence.

As you call, many transitions will take place. These can take the form of short or long series of maneuvers and by analyzing results of a given sequence of basics it will soon become obvious that choreography is not as complex as some would think. In order to utilize any notation system I would suggest that you employ some form of physical aid such as small dolls, etc. The simplest form I find is eight pieces of card or similar material with the men represented by squares and the women by circles. They should show their numbers and facing direction.



Using this same logic, other formations can be expressed. A two-faced line could be notated thus:

2 fl.1o.4p (Box 1o.4p, swing thru, men run)

But for all practical purposes notations for squares, lines, waves and boxes will suffice.

One of the advantages of a system such as the one presented here is that it is possible to mentally convert one formation notation to another, for example: Bx 1p 2p (heads lead right), would circle to a line Ln 1p 2p, and should any choreographer wish to advance this system further it is possible to do so using logic and these basic rules:

1. Always notate the half of the square containing #1 man;
2. Always notate in a counterclockwise direction;
3. Do not allow the geographic position of the caller in relation to the squares to dictate a notation decision.

Using the described notation system, the following charts show the standard square to box and to line formations and their resolutions to a left allemande. The abbreviations used in the charts are courtesy of Jim Hilton's shorthand system.

Sq	Square
Ln	Line
Bx	Box
p	Partner
o	Opposite
r	Right Hand Lady
c	Corner
Hds	Heads
Sds	Sides
Sq—	Square Thru
*—	Star Thru
PT	Pass Thru

Bend	Bend the Line
Al L	Allemande Left
Trd By	Trade By
½ Sq—	Half Square Thru
RLT	Right and Left Thru
Dive	Dive Thru
Sq-3/4	Square Thru Three Quarters
8 Ch 3	Eight Chain Three
XT	Cross Trail
FlWh	Flutterwheel
½ Sas	Half Sashay

STARTING POSITION				
MOVE (call)	Sq 1c 2c		Sq 1r 2r	
	Result	Resolve	Result	Resolve
Hds Sq—	Bx 1r 4c	8 ch 3, Al	Bx 1c 4r	PT, Al. L
* —	Ln 1o 2o	½ Sq— Trd By Sq— 3/4	Ln 1p 2p	Al. L
PT, Bend	Ln 1o 4o	½ Sq— Trd By, PT	Ln 1p 4p	XT, Al. L
* —	Bx 2r 1c	8 ch 3, Al	Bx 2c 1r	PT, Al. L
Position now equals Sds Sq —			Position now equals Sds Sq —	
MOVE (call)	Bx 1r 4c		Bx 1c 4r	
	Result	Resolve	Result	Resolve
Sq—, Bend	Ln 4o 1o	½ Sq—, Td By Sq— 3/4	Ln 4p 1p	Al. L
* —	Bx 1c 2r	FlWh, *—, ½ Sas, Al. L	Bx 1r 2c	Sq — 3/4, Al. L
RLT	Bx 2r 1c	*—, FlWh, PT, Al	Bx 2c 1r	PT, Al. L
Position now equals Sds Sq —			Position now equals Sds Sq —	
MOVE (call)	Sq 1c 2c		Sq 1r 2r	
	Result	Resolve	Result	Resolve
Hds ½ Sq —	Bx 1r 2c	Sq— 3/4, Al	Bx 1c 2r	Dive, PT, *—, XT
* —	LN 1p 4p	XT, Al	Ln 1o 4o	½ Sq—, Trd By, PT
PT, Bend	Tn 1p 4p	Al. L	Ln 1o 2o	½ Sq—, Trd By, Sq— 3/4
* —	Bx 4r 1c	Sq— 3/4, Al	Bx 4c 1r	FlWh, *—, Sq—, Trd By
Position now equals Sds ½ Sq—			Position now equals Sds ½ Sq—	
MOVE (call)	Bx 1r 2c		Bx 1c 2r	
	Result	Resolve	Result	Resolve
Sq— Bend	Ln 2p 1p	XT, Al. L	Ln 2o 1o	½ Sq—, Trd By, PT
* —	Bx 1c 4r	PT, Al. L	Bx 1r 4c	8 ch 3, Al. L
RLT	Bx 4r 1c	Sq— 3/4, Al	Bx 4c 1r	PT, Trd By, Sq— 3/4
Position now equals Sds Sq—			Position now equals Sds Sq—	

What is Your Pleasure?

This ongoing feature is aimed at the wide spectrum of caller/teacher interest. In one chapter we will have a rather complex view of one phase of the activity that will be of special interest to certain callers working with specific types of dance groups. At another time our subject matter may change to that of "The Business Side of Square Dancing" where we have an opportunity to cover the various changes in tax laws, accounting procedures and financial concerns that affect all callers and teachers. In another issue we may be discussing teaching procedures and successful techniques that have helped other callers and may provide you with ideas for improving your own methods of teaching and calling. Just recently we received a letter asking that we devote the better part of a coming issue to "One-Night-stands." The fact that we have a complete handbook devoted to this subject and have in the past several years featured many articles on the one-nighters does not, by any stretch of the imagination, indicate that we have used up all the ideas. Each individual who works these dances has his own "bag of tricks," and the more we can feature on a subject of this type, the better chance we have of being a help to you.

STARTING POSITION				
MOVE (call)	Sq 1p 2p		Sq 1o 2o	
	Result	Resolve	Result	Resolve
Hds Sq—	Bx 1o 4p	Al. L	Bx 1p 4o	PT Trd By, Al. L
* —	Ln 1c 2c	½ Sq— 3/4 Al. L	Ln 1r 2r	Sq— Trd By, Al.
PT, Bend	Ln 1c 4c	PT, Al. L	Ln 1r 4r	½ Sq— Trd By, Al
* —	Bx 2o 1p	Al. L	Bx 2p 1o	PT, Trd By, Al. L
Position now equals Sds Sq —			Position now equals Sds Sq —	
MOVE (call)	Bx 1o 4p		Bx 1p 4o	
	Result	Resolve	Result	Resolve
Sq—, Bend	Ln 4c 1c	Sq—, 3/4, Al. L	Ln 4r 1r	Sq—, Trd By, Al
* —	Bx 1p 2o	Dive, Sq— 3/4	Bx 1o 2p	Sq — 3/4, Trd By
RLT	Bx 2o 1p	Al. L	Bx 2p 1o	Dive, PT, Al
Position now equals Sds Sq —			Position now equals Sds Sq —	
MOVE (call)	Sq 1p 2p		Sq 1o 2o	
	Result	Resolve	Result	Resolve
Hds ½ Sq —	Bx 1o 2p	Sq— 3/4 Trd. By	Bx 1p 2o	RLT Al. L
* —	Ln 1r 4r	½ Sq— Trd By	Ln 1c 4c	PT Al. L
PT, Bend	Ln 1r 2r	Sq— Trd. By	Ln 1c 2c	Sq— 3/4 Al. L
* —	Bx 4o 1p	Sq— 3/4 Trd By	Bx 4p 1o	Dive, Sq— 3/4, Al
Position now equals Sds ½ Sq—			Position now equals Sds ½ Sq—	
MOVE (call)	Bx 1o 2p		Bx 1p 2o	
	Result	Resolve	Result	Resolve
Sq— Bend	Ln 2r 1r	½ Sq— Trd. By	Ln 2c 1c	PT, Al. L
* —	Bx 1p 4o	PT, Trd. By, Al	Bx 1o 4p	Al. L
RLT	Bx 4o 1p	Sq— 3/4, Trd. By Al. L	Bx 4p 1o	Dive, Sq— 3/4, Al.
Position now equals Sds Sq—			Position now equals Sds Sq—	

With the information contained in this article, it is possible for a caller/choreographer to develop further conversion charts similar to the ones shown here, illustrating such things as resultant formations following standard moves from starting formations such as lines, two-faced lines, waves, etc. All it takes is a willingness and a little "midnight oil."

ABOUT THE AUTHOR: *Colin Walton is truly a colorful and ingenious individual. Deeply involved in the calling end of the activity, he finds delight in experimenting with the many possibilities offered by the choreography of dance. A member of Callerlab, Colin has held down a number of responsible assignments for that group and is extremely active in his home area with clubs and classes. Coming into square dancing in England in August of 1949, he rapidly took on the role of caller and called his first full program in December of that year. Colin together with his wife, Peggy, left England in 1960 and they have been a very strong part of the activity in the States over the past 20 years. Not intending to put Colin on the spot, but anyone who would like to discuss his theories can write to him at 419 Willow Lane, Melbourne, FL 32935.*

A SLIDE THRU IS NOT A STAR THRU

EVERY SO OFTEN we will reshoot one of these styling features when it seems there is some confusion in properly executing the movement. We've touched upon both the slide thru and the star thru many times in the past but callers and dancers both indicate that this is a trouble spot.

A slide thru can accomplish the same end

result as the star thru but a star thru cannot substitute for the flexibility of a slide thru. Here's what we mean.

A star thru can only be done with a facing man and woman (1) with the contact being made by the man's right and the lady's left hand. They trade places (2), the lady turning under the man's raised right hand as the man moves in a clockwise direction. The pattern is finished in four steps and the lady is now on the man's right side (3). The movement ends at right angles to the couple's original facing direction.

On the other hand, a slide thru can be done from any combination of two facing dancers. The only rule to remember is that, after having passed right shoulders, a man will *always* turn to his right, a lady will *always* turn to her left. Starting from a facing man and lady (4 and 7) the two pass right shoulders (5 and 8) and then, with the man turning right and the lady turning left, they end, standing side by side, facing in the same direction at right angles to



their original starting direction (6 and 9).

Let's look at two facing men (10). Here the rule for star thru could not be adhered to for star thru does require a man and a lady to do the figure. A slide thru can be used. The two dancers pass right shoulders (11) and then, following the rule, each man turns to his own

right to face in opposite directions at right angles to their original facing direction (12).

With two facing ladies doing a slide thru (13) they pass right shoulders (14) and then, after each makes an independent left face turn, they, too, end side by side, facing in opposite directions (15).





NATIONAL SQUARE DANCE CONVENTION®

JUNE 25, 26, 27 1981

SEATTLE, WASHINGTON

CONVENTION ADDRESS: P.O. Box 898, Lynnwood, WA 98036

THE SQUARE AND FOLK DANCE FEDERATION of Washington, host of the 1981 National Square Dance Convention, was formed in 1948 and consisted of 10 member clubs. Its growth was rapid and in 1954 it took the official name by which it is now known. Today 12 Councils make up the Federation, including 241 organizations from pre-teens to senior citizens and composed of square, round, contra and caller groups.

Key Personnel

Should you want to inquire about some phase of the Convention, be sure to direct your correspondence to the proper individual. Here is a list of key personnel:

General Chairman: Don and Shirley Blanchard, 5928 So. Prentice St., Seattle 98178 (206) 725-1981

Assistant General Chairman: Jake and Kelly Jacobson, 13539 Linden Ave. North, Seattle 98133 (206) 365-2525

Committees:

Business: Gus and Millie Stricker, 11828 14th Ave. South, Seattle 98168 (206) 242-1891

Education: Lee and Catherine Eason, 2056 26th Ave. N.E., Olympia 98506 (206) 357-6976

Program: Bill and Lil Twilley, 11008 14th N.E., Seattle 98125 (206) 364-1365

Publicity: Don and Helen Hulin, 8504 59th Ave. S.W., Tacoma 98499 (206) 582-1773

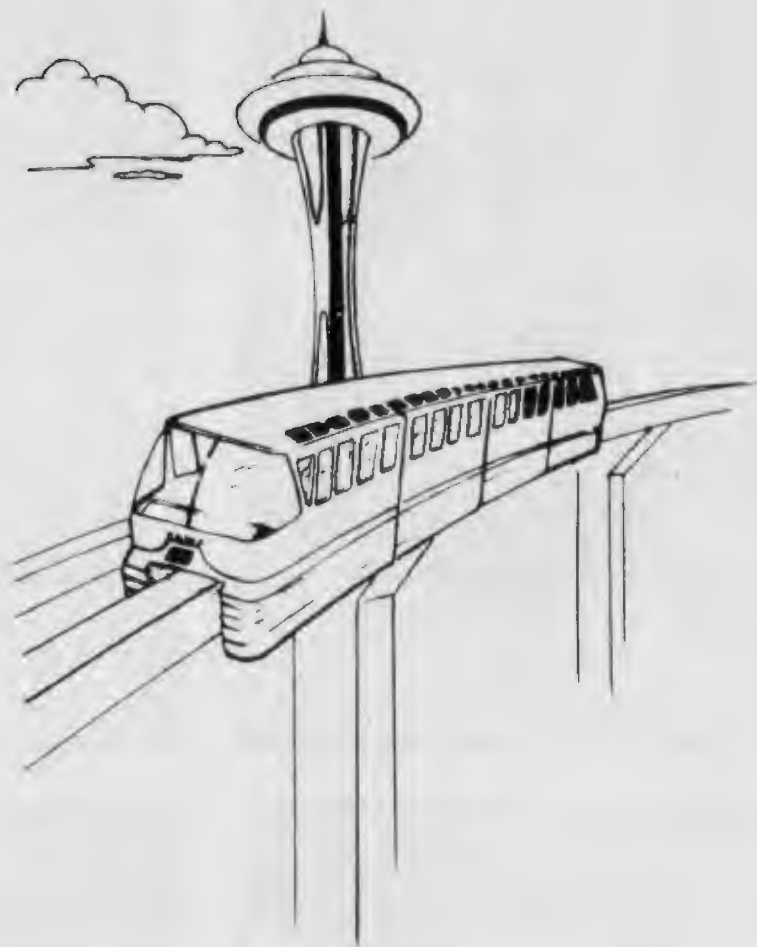
Registration & Housing: Gene and Ella Simmons, 18749 23rd N.E., Seattle 98155 (206) 362-1463

Service: Al and Glorian Lee, 3854 49th S.W., Seattle 98116 (206) 935-6976

Social & Special Events: Clancy and Venetta Grunert, PO Box 56, Ocean Shores 98569 (206) 289-6070

Seattle Center

Located within a dramatically landscaped 74-acre pleasure park, the Seattle Center offers the flexibility of six main assembly areas to meet the needs of the Convention. From parking garages to dance floors, from meeting rooms to exhibitor space, everything to conduct the Convention is easily accessible.



In addition the 600-foot, scene-stealing Space Needle, topped by a revolving restaurant and observation deck, towers above the Center, while the International Fountain sends its ever-changing, lighted water sculptures some 100 feet into the air, accompanied by music from one of the world's largest carillons. There are scientific displays at the Center as well as a Food Circus offering an unending menu of foreign and domestic delicacies. All a bonus package to the 30th National.

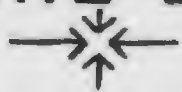
Monorail

Like many large cities, Seattle's major hotel facilities close to the Convention location are limited. However the monorail, a legacy of the 1962 World's Fair, provides a link between the heart of the city and the Seattle Center. This futuristic commercial carrier whisks passengers from the downtown terminal to the Convention grounds in just 90 seconds. Major downtown hotels and motels are within easy walking distance of the monorail terminal.

Registration Count

As of June 30th, registrations number 7,693 and include all 50 states, several Canadian provinces, Australia, England, Germany and Japan.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Hawaii

The two square dance clubs on Maui got together for a combined hoedown at Kihei this past spring and had such a good time that they decided to make it an annual affair on the second Saturday of March. The Up-Country Squares graduated 15 new dancers in April and immediately started another class. The Maui Mixers recently sponsored a picnic and a camping weekend. Both clubs welcome visitors. To reach the Maui Mixers telephone 244-9503 or 877-4030. The Up-Country Squares can be contacted at 877-7851 or 572-9620. — *Luther Davis*

California

Cow Counties Hoedown Association will host the 5th Annual Fall Festival September 26 through the 28th at the Farmers Fair-

grounds in Hemet. The event will feature 25 hours of square and round dancing and workshops, all in air-conditioned halls. Over 40 callers and cuers will be on hand for your dancing fun. Added attractions include clogging exhibitions, contra dancing and commercial booths. Spaces for self-contained RV's are available. — *Don and Jean Kasten*

El Toro Marine Base Elementary School in Santa Ana invited square dance consultant, Bob Ruff, to spend a day calling for ten physical education classes in the school. Mrs. Chris Wood, physical education specialist, had introduced square dancing to the boys and girls in grades 1-6 prior to the visit. Reaction following Bob's visit from both students and teachers was, "Let's do this again!"

England

The 12th Annual Square Dance Funstitute was held again this year at the YMCA in Rhyl, North Wales. Organized by Ron and Rita Vizard, the week-long session features the Vizards, Robin and Anne Rumble and Malcolm and Evelyn Davis on squares with Joyce and Alan Sherriffs handling rounds. In addition to a variety of dance workshops, one day is set aside for a coach trip around Wales. Guest callers are allotted time in four separate daytime periods. Evenings are varied with sing alongs, a fancy dress ball, a "golden oldies" night, etc. The same staff has been on hand since the inception of the Funstitute, obviously successfully, as each year has a waiting list for attendees.

Florida

The Florida Association of National Square Dance Campers will hold its 6th Annual

1st graders "wind up a ball of yarn" with Bob Ruff.
Photo by
Chris Wood.



ROUND THE WORLD of SQUARE DANCING

Camp-o-ree October 31st - November 2nd at Camping World, Kissimmee. Plans are in the making for a fun-filled weekend and all NSDCA members are urged to make their reservations early with Don and Edie Vincent, PO Box 11961, Ft. Lauderdale 33339. Non member square dance campers are also welcome. — *Edith Peterson*

New Jersey

LUST — Let Us Speak Together Leadership Conference — gets underway September 14th at the high school in Montville. This becomes a dialogue between new graduates, newly elected officers, old timers, association officers, callers, cuers and anyone else involved in the square dance activity. A panel discussion on the subject of "Dance Levels — Need — Use — Abuse" will be followed by a question and answer period. In addition a variety of seminars will be offered and every attendee will have time to include two. An evening dance will follow a box supper.

Efforts are being coordinated state-wide to attain a proclamation declaring square dancing the official folk dance of the State of New Jersey. Primarily due to the work of the Northern New Jersey Square Dancers Association, a resolution was introduced into the State Assembly and has now been referred to committee. In hopes of moving the bill along, united action is being taken by the four square dance organizations in the state. The Callers Council and the NNJ Round Dance Leaders Council are also cooperating to instigate a massive letter writing and public relations'



This banner, hung at various New Jersey dances, is a reminder of the campaign to have square dancing proclaimed the official folk dance of New Jersey.

campaign to all New Jersey assemblymen and senators. — *Doc and Peg Tirrell*

Michigan

When caller, Fred Minster, graduated his beginners class this past June and presented them with their diplomas, they in turn gifted him with a "Tea Cup Chain." If you don't know what a tea cup chain looks like, just take a gander at their original creation shown here. The Grand Squares, sponsors of the class, dance in Midland.



Actual chains and cups were used to make a visual tea cup chain for caller, Fred Minster.

Ohio

The Beehive Squares, Bay Village Squares, Yellow Rockers and Chicks and Chaps invite all to dance with them on October 26th at the 6th Annual Square-Up-Against Cancer Dance at Brookpark Memorial School in Brookpark. All proceeds from this event will go to the Holy Family Cancer Home, which is run entirely by donations. Dancing will be Mainstream plus some Advanced Level. Rounds will also be included. For information contact the chairmen, Kathy and Frank Boruvka, 26848 John Rd., Olmsted Falls 44138.

Pennsylvania

The Penn Wheelers of Lewisburg were organized in 1965 by employees of the U.S. Penitentiary in the same city. Numbering some 58 members, the club meets weekly at either the Penitentiary Club House or at the



46 Penn Wheelers gather beside their charter bus for a Mystery Dance which ended at Randallstown, Md.

Methodist Church of Northumberland. Paul Haas handles the calling with the exception of the second Thursday when Jim Adams of Clarks Summit takes over the mike.

Alabama

A new weekend square dance attraction is in the offing at beautiful Lake Point Resort, located five miles north of Eufaula this coming December 5th through the 7th. Chris Vear and Horace Newberry will handle squares while Bob Howell and Wayne Nicholson will be in charge of rounds. It is hoped this Funfest will become an annual event. For information write Doy and Genny Stokes, Rt. 1, Box 284, Dothan 36301.

New Zealand

At the Annual General Meeting of the New Zealand Square and Round Dance Callers and Tutors Association, held in conjunction with the 14th New Zealand National Square and Round Convention in Auckland the first week in June, Art Shepherd of Christchurch and Vic Beckett of Auckland were reelected to the positions of president and secretary-treasurer. In addition the new board includes Margaret Ementon, Christchurch, Graeme Thawley, Nelson, and John Stallard, Auckland. Christchurch will host the 1981 Convention, May 29-31 while Wellington will host the 1982 National.

Nebraska

Eastern Nebraska Round Dance Association presented its 3rd Annual Mayfest this past spring in the Nebraska Center-University, Lincoln, with Charlie and Bettye

Procter as featured teachers. 67 couples, some from as far away as Florida, participated. ENRDA officers for 1980-81 were installed and the three-day event ended with a Sunday morning farewell dance. All are now looking forward to the 4th Annual Mayfest to be held May 15-17, 1981.

Nevada

Several dozen square dancers filled the entire intersection of Second and Fremont Streets in downtown Las Vegas recently to help the city kick off its Diamond Jubilee. This festival will continue throughout 1980 in celebration of this 75th birthday. Caller, Roger Brodeur, put the dancers through their paces as a throng of delighted spectators gathered around. Even big raindrops failed to dampen the spirits of the dancers. The evening's entertainment culminated with a fireworks' display from atop the Union Plaza Hotel. The crowd was estimated at 18,000. — *Ova G. Elms*

Mississippi

The Belles & Buoys Square Dance Club of Gulfport held its 11th Annual Mardi Gras Festival at the Mississippi Gulf Coast Coliseum and Convention Center. Selected from 26 square dance clubs from Mississippi, Alabama, Louisiana and Florida, Tom Rodney and Mildred Dickson were chosen as King Buoy and Queen Belle.

King Rodney "Buoy" and Queen Mildred "Belle" in their regal robes.



SOUND BY HILTON



THE AC-300A.

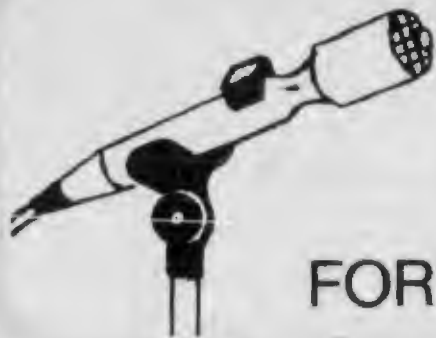
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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

September, 1980

THIS MONTH, come with us to Portland, Oregon to take part in a workshop being conducted by caller Daryl Clendenin. These calls are not necessarily original by Daryl but represent the type of workshop he enjoys using. So, get into your squares and let's dance!

Heads star thru, zoom
Double pass thru
Centers in, cast off three quarters
Pass thru, wheel and deal
Girls square thru three quarters
Give a left to the boy for a courtesy turn
Send her back dixie style to an ocean wave
Boys trade, recycle (follow the girls)
Pass to the center
Square thru three quarters
Allemande

Sides right, circle to a line
Right and left thru, curlique
All eight circulate, boys run
Right and left thru, veer left
Ferris wheel, zoom
Dixie grand
Allemande

Heads curlique, walk and dodge
Swing thru, boys run, girls trade
Bend the line, pass thru, wheel and deal
Double pass thru, peel off, curlique
All eight circulate, trade and roll
Pass thru, boys cross fold
Star thru, couples circulate, boys trade
Bend the line, slide thru
Allemande left

Four ladies chain one quarter
New side ladies chain left
Heads lead left and do sa do to a wave
Swing thru, boys run, couples circulate
Bend the line, right and left thru
Pass thru, wheel and deal
Centers square thru three quarters
Allemande

Sides right and left thru, pass thru
Separate around one, make a line
Pass the ocean, recycle, curlique
Girls trade, swing thru, boys run
Ferris wheel, zoom
Square thru three quarters
Allemande

Sides single file promenade three quarters
Stand behind the heads (don't face in)
Heads curlique and make a left hand wave
Centers trade, left swing thru
Girls only trade the wave, everybody pass thru
Tag the line, face in, half square thru
Trade by, do sa do once and a half
Left allemande

Sides curlique, boys run
Do sa do to a wave, girls trade
Girls run, tag the line right
Couples circulate, bend the line
Pass the ocean, recycle
Do sa do to a wave, girls trade, swing thru
All eight circulate once and a half
Go right and left grand

Heads curley cross, do sa do
Swing thru, split circulate
Boys run, pass the ocean
Relay the deucey, swing thru
Boys run, bend the line
Right and left thru, star thru
Square thru three quarters
Allemande

Sides pair off
Take this girl and pair off again
Bend the line, right and left thru
Slide thru, allemande

Heads pair off, do sa do to a wave
All eight circulate, swing thru
All eight circulate, boys trade
Boys run, bend the line
Right and left thru, star thru
Pass to the center, pass thru
Allemande



Daryl
Clendenin

Daryl Clendenin has been calling since 1969, after graduating from a Callers class sponsored by the Northwest Callers Association of Portland, Oregon. Though a steamfitter by trade, Daryl's profession is square dancing, calling five or six nights a week for most of the year. He teaches a new dancer's class and calls regularly for a Mainstream club in the Portland area. He also conducts weekly workshop groups called the Columbians, doing Plus I and Plus II, A-I and A-II, and calls twice-monthly dances for an A-II group. Daryl has been a member of Callerlab since 1975 and is a strong advocate of dance levels. He has been featured at dances and festivals in most of the western states and Alaska. Daryl has recorded on the Greenwood label and is owner and co-producer of Chinook Records with his wife, Yvonne.

**Heads square thru, swing thru
Boys run, couples circulate
Wheel and deal
Do sa do once and a half
Trade by, allemande**

**Heads right, circle to a line, star thru
Do sa do once and a half, trade by
Swing thru, boys run, girls trade
Bend the line, star thru
Do sa do once and a half, trade by
Right and left thru, swing thru, boys run
Girls trade, tag the line, face left
Couples circulate once and a half
Everybody bend your line (should be home)**

Have dance material you'd like to share? Many callers build their repertoire with dance material they find in these pages, so, if you'd like to make some of your favorites available to others, why not send them in. Our thanks!

A FEW SELECTIONS

by Rod Blaylock, Albany, Georgia

Mainstream
From 1P2P

**Slide thru, pass thru, U turn back
Slide thru, bend the line, slide thru
Pass thru, U turn back, slide thru
Partner trade, slide thru, pass thru
U turn back, slide thru, bend the line
Slide thru, pass thru
Allemande left**

From Box 1-4

**Swing thru, boys trade, girls turn back
Couples circulate, girls run, girls trade
Left swing thru, boys cross run
Recycle and veer to the left
Couples circulate, boys run, boys trade
Spin the top, right and left thru
Pass thru, wheel and deal, zoom
Square thru three quarters
Left allemande**

From Box 1-4

**Swing thru, boys trade, boys run
Bend the line, pass the ocean
Girls walk and dodge, tag the line left
Couples circulate, bend the line
Slide thru, swing thru
Boys walk and dodge, tag the line right
Couples circulate, then ferris wheel
Centers pass thru
Left allemande**

From Box 1-4

**Slide thru, curlique
Cast off three quarters around
Fan the top, boys move up and single hinge
Walk and dodge, partner trade
Right and left thru, curlique
Cast off three quarters around
Fan the top, boys move up and single hinge
Walk and dodge, partner trade, slide thru
Allemande left**

From 1P2P

**Heads star thru, pass thru
Right and left thru, slide thru
Pass thru, tag the line
Partner tag, tag the line
Partner tag once, partner tag again
Partner tag again, partner tag one more time
Trade by and find the corner
Allemande left**

SPECIAL WORKSHOP EDITORS

Bob Van Antwerp	Workshop Editor
Joy Cramlet	Round Dances
Ken Kernen	Ammunition

Pass thru, tag the line, partner tag
Tag the line, partner tag, partner trade
Pass thru, tag the line, partner tag
Tag the line, partner tag, partner tag again
Allemande left

From Box 1-4

Slide thru, pass the ocean
Girls circulate once and single hinge
Boys circulate once and face in
Girls step thru and star thru with the boys
Couples circulate and bend the line
Pass the ocean
Girls circulate once and single hinge
Boys circulate once and face in
Girls step straight ahead and star thru
Couples circulate, boys trade
Wheel and deal
Dive in and square thru three quarters
Allemande left

Mainstream, QS, Plus One and Two

From Box 1-4

Swing thru, boys trade and roll
Girls follow the boys, double pass thru
Face right and couples circulate
Bend the line, slide thru
Allemande left

Circle up eight
Rollaway with a half sashay
Allemande left and allemande thar
Remake the thar, all eight trade and roll
Touch one quarter, slip the clutch
Left allemande

Swing thru, boys run, girls hinge
Diamond circulate
Boys in center swing thru while girls circulate
Center boys trade, girls face in
Boys extend and single hinge with the girls
Girls run around the boys, boys single hinge
Diamond circulate
Girls in center swing thru while boys circulate
Center girls trade, while boys face in
Girls extend and single hinge with the boys
Boys run around the girls
Couples ferris wheel
Centers square thru three quarters
Single circle one half, slide thru and roll
Left allemande

Heads curlique, walk and dodge
Go right and left thru
Circle up half and veer to the left
Girls hinge, diamond circulate
Flip the diamond, scoot back to a turn thru
Left allemande

Curlique, walk and dodge, chase right
Scoot back, walk and dodge
Partner trade, pass thru, chase right
Single hinge and trade the wave
Left allemande

Swing thru, boys run, girls hinge
Diamond circulate and roll
Boys touch one quarter and extend
Boys run, everybody slide thru
Right and left thru, swing thru
Boys run, girls hinge
Diamond circulate, flip the diamond
Fan the top, boys move up and slide thru
Left allemande

Heads right and left thru
Dixie style to ocean wave, girls run
Girls hinge, diamond circulate
Flip the diamond, girls trade
Extend the tag, swing thru, boys run
Couples circulate, boys run, boys trade
Spin the top, go right and left thru
Flutter wheel across, pass the ocean
Single hinge, follow your neighbor and spread
Trade the wave, all eight circulate once
Left allemande

Allemande left, meet partner
All eight spin the top
Boys move up
Catch her by the right for a wrong way thar
Remake the thar
Girls swing to wrong way thar
All eight single hinge to an alamo
All four couples walk and dodge
Boys run right
Allemande left

TOUCH 'N RUN

by Ted Wegener, Torrance, California

Heads touch one half, men trade
Half tag, trade and roll, slide thru
Pass thru, left allemande

HERE'S ONE

by Cliff Long, Mars Hill, Maine

Walk around your corner lady
Come back, turn partner left full turn
All four ladies chain three quarters
Promenade
Heads backtrack and pass thru
Bend the line
Touch one quarter
All eight circulate, trade and roll
Pass thru, wheel and deal
Boys pass thru, touch one quarter
Swing thru, girls trade, boys trade
Turn thru
Left allemande

ROUND DANCES

SECRET WALTZ — Blue Star 2109

Choreographers: Dave and Jeanne Trowell

Comment: A nice easy waltz to pleasant music.

One side of record has cues.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together, Touch BUTTERFLY, —;

PART A

1-4 Waltz Away, 2, 3; Waltz Together 2, 3; (Twirl) Vine, 2, 3 to SEMI-CLOSED; Thru, Side, Close to CLOSED;

5-8 Dip, —, —; Manuv, 2, 3, M face RLOD; Dip, —, —; Turn 1/4, 2, 3 M face COH;

9-12 Traveling RLOD repeat action measure 1-4;

13-16 Dip, —, —; Manuv, 2, 3; Dip, —, —; Recov, 2, 3 M face LOD;

PART B

17-20 Prog Twinkle, 2, 3; Twinkle 2, 3; Twinkle, 2, 3; Cross, Point, —;

21-24 Rev Prog Twinkle, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3; XIB, Point, —;

25-28 Side, XIB, Side; Thru, Point, —; (Roll) Vine, 2, 3; Side, Touch, —;

29-32 Dip, —, —; (R) Waltz Turn; (R) Waltz Turn M face LOD; (Twirl) Fwd Waltz;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-4 OPEN Waltz Away, 2, 3; Waltz Together to BUTTERFLY, 2, 3; Side, —, Draw; Apart, Point, —.

CANADIAN CAPERS — Cem 37038

Choreographers: Peter and Beryl Barton

Comment: A peppy routine to nice music.

INTRODUCTION

1-4 Stand Bk to Bk Wait; Wait; Circle Away, —, 2, —; 3, —, 4 to OPEN facing LOD, —;

DANCE

1-4 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd end BUTTERFLY M face WALL, —; Side, —, XIB, —; Side, —, XIF to OPEN, —;

5-8 Wide Circle Away Two-Step; Away Two-Step; Walk Together, —, 2, —; 3, —, 4 to BUTTERFLY M facing WALL, —;

9-12 Step to BANJO, —, Kick, —; Bk, Close, Fwd to SIDECAR, —; Lady Under, —, 2, —; Arnd to face in BUTTERFLY M facing COH, —, 2, —;

13-16 Step to SIDECAR, —, Kick, —; Bk, Close, Fwd to BANJO, —; Lady Under, —, 2, —; Arnd to face in BUTTERFLY M facing WALL, —, 2, —;

17-20 Close, Point, —, —; Close, Point, —, —; Side, XIB, —, —; Side, XIF, —, —;

21-24 CLOSED Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind, —; OPEN Walk, —, 2, —;

SEQUENCE: Dance goes thru twice. Third time thru meas 18 then Side, —, XIB, —; Side, —, Point Thru, —.

I'LL WALTZ WITH YOU — Cem 37038

Choreographers: Doc and Peg Tirrell

Comment: A pleasant waltz routine with adequate music.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Side to BUTTERFLY, Draw, Touch;

PART A

1-4 Waltz Away, 2, 3; Together, 2, 3, to OPEN; Fwd, Point, —; Spin Manuv end LEFT-OPEN;

5-8 Twinkle, 2, 3; Twinkle, 2, 3 end CLOSED M face RLOD; (R) Waltz Turn; (R) Waltz Turn end BUTTERFLY M face WALL;

9-12 Repeat action meas 1-4;

13-16 Twinkle, 2, 3; Twinkle, 2, 3 end CLOSED M face RLOD; (R) Waltz Turn end M face DIAGONAL WALL & LOD: Fwd, Side, Close to SIDECAR;

PART B

1-4 Prog Twinkle, 2, 3 to BANJO; Twinkle, 2, 3 to CLOSED; Dip Bk, —, —; Recov, 2, 3;

5-8 (L) Waltz Turn; (L) Waltz Turn; (Twirl) Vine, 2, 3 to SEMI-CLOSED; Fwd, Side, Close to SIDECAR;

9-12 Repeat action meas 1-4 Part B;

13-16 (L) Waltz Turn; (L) Waltz Turn; (Twirl) Vine, 2, 3 to SEMI-CLOSED; Thru, Side, Close to BUTTERFLY;

SEQUENCE: A — B — A — B — A thru meas 8. As music fades Step Apart.

TAKE ONE STEP "80" — TNT 158

Choreographers: Frank and Phyl Lehnert

Comment: Nice routine with good music.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step end CLOSED M facing WALL; Side, Close, Fwd, —; Side, Close, Bk, —;

5-8 (Circle Away) Side, Close, Fwd, —; (Circle Bk) Side, Close, Bk to CLOSED, —; Bk, Close, Fwd, —; Side, Close, Thru to SEMI-CLOSED, —;

9-12 Fwd Two-Step; Fwd Two-Step end CLOSED M facing WALL; Side, XIB, Side, XIF; Pivot 1/2 Half end SEMI-CLOSED facing RLOD;

(Please turn to page 51)



Would You Spend 15¢ (for a stamp) and 15 minutes of your time to Help Plan Square Dancing's Future?

A Questionnaire can shed light on trends and — if tabulated correctly, can help in molding the future of this activity. Please join with the more than 75,000 readers of SQUARE DANCING and fill out the following data — based on your own knowledge and experience. If you have square dance friends who would also like to fill one out, have a copy made *before* you start to work on yours. We'll publish the results later in the magazine. Thank you.

Simply detach this center section from the magazine, complete the questionnaire, fold it in half at the dotted line (below), add 1st class postage and mail by October 1. Use a staple or small piece of tape to seal at the point marked. Add your name if you wish.



(Only if you wish)

name _____

address _____

Place
Stamp
Here

The Sets in Order
AMERICAN SQUARE DANCE SOCIETY

462 NORTH ROBERTSON BLVD.
LOS ANGELES, CALIF. 90048

SQUARE DANCING

STAPLE
OR
TAPE



What About You?

We Need Some Personal Data

Answers may be those of an individual or a couple. We are not asking for any names but a few specifics are needed in order to properly evaluate the questionnaire.

(your city)

(approximate population)

(state)

Age group: (please ☒ check)

Under 20 ☐: 20-30 ☐: 30-40 ☐: 40-55 ☐: Over 55 ☐

How long have you been dancing?

☐ Less than a year ☐ 2 to 3 years ☐ 5 to 10 years
☐ 1 to 2 years ☐ 3 to 5 years ☐ over 10 years

How often (on the average) do you dance?

☐ Twice a month ☐ Twice a week ☐ 4-5 times a week
☐ Once a week ☐ 3 times a week ☐ more

At what level do you most enjoy square dancing?

☐ Basic ☐ Mainstream & ☐ Plus Two
☐ Extended Basics ☐ Quarterly Sel. ☐ Advanced 1 or 2
☐ Plus One ☐ Challenge

What does it cost, per person, (on the average) in your area to attend a dance?

\$_____, a class? \$_____

How many National Square Dance Conventions have you attended? ☐

Let's Look at How Things Are

On the scale of 1 to 10, with ten being the first choice and one being the least significant, how would you rate the following?

Reasons for your being attracted into square dancing?

☐ Recommendation of friends ☐ Exercise
☐ Need for social contact ☐ Love to dance
☐ Saw it and liked it ☐ Other
☐ Sold by a one-night-stand ☐ _____
☐ Saw an advertisement

How would you rate these reasons for continuing in the activity?

- | | |
|--|--|
| <input type="checkbox"/> Like the challenge | <input type="checkbox"/> Like club responsibilities |
| <input type="checkbox"/> Like the recreation | <input type="checkbox"/> Like the cost |
| <input type="checkbox"/> Like the friendliness | <input type="checkbox"/> It's an activity shared by a couple |
| <input type="checkbox"/> Like the sociability | Other _____ |

How would you rate these reasons for dropping out?

- | | |
|---|--|
| <input type="checkbox"/> Unfriendliness (cliques, etc.) | <input type="checkbox"/> Discouraged by rough dancing |
| <input type="checkbox"/> Unable to keep up with new calls | <input type="checkbox"/> Not able to find dance at our level |
| <input type="checkbox"/> Too many other activities | Other _____ |
| <input type="checkbox"/> No longer any fun | <input type="checkbox"/> _____ |

At this point in time and in your area, is the activity:

- | | | |
|---|---------------------------------------|--|
| <input type="checkbox"/> Growing over last year | <input type="checkbox"/> Dropping off | <input type="checkbox"/> Holding its own |
|---|---------------------------------------|--|

Now — Looking Ahead

Thinking in terms of the future of square dancing, check (✓) where in your estimation, the greatest interest for the largest number of potential square dancers lies
(please be realistic):

- | | |
|---|--|
| <input type="checkbox"/> In a Basic club? | <input type="checkbox"/> In a Plus One club? |
| <input type="checkbox"/> In an Extended Basic club? | <input type="checkbox"/> In a Plus Two club? |
| <input type="checkbox"/> In a Mainstream and Q.S. club? | <input type="checkbox"/> In an Advanced One or Two club? |

With this in mind, how frequently do you think the average potential square dancer in your area is able to dance?

- | | | |
|---|--|--|
| <input type="checkbox"/> Once a month? | <input type="checkbox"/> Once a week? | <input type="checkbox"/> Three times a week? |
| <input type="checkbox"/> Twice a month? | <input type="checkbox"/> Twice a week? | <input type="checkbox"/> More? |

What features do you feel will attract the new dancer?

- | | | |
|--|---|--|
| <input type="checkbox"/> Reasonable cost | <input type="checkbox"/> Friendliness | <input type="checkbox"/> Limited involvement |
| <input type="checkbox"/> Costume | <input type="checkbox"/> Suitable time and location | <input type="checkbox"/> Other: |

What is the best way to reach the prospective dancer?

- | | | |
|---|---|---|
| <input type="checkbox"/> Handout flyers | <input type="checkbox"/> Newspaper ads. | <input type="checkbox"/> Radio or TV ads. |
| <input type="checkbox"/> Word-of-mouth | <input type="checkbox"/> Posters | <input type="checkbox"/> Dancer-demos |

What, in your estimation, will retain the new dancer?

CALLERS: Where do You Fit Into the Picture?



If you are at present or have been a caller, would you please fill in this section (in addition to any of the previous sections)

How long have you been calling? years

Your training — please check (✓) any that apply:

- ☐ Self taught
- ☐ Attended half day and full day callers' clinics
- ☐ Attended callers' school (How many times?) _____
- ☐ Apprenticed an experienced caller
- ☐ Other

On the average, how many nights a month do you call?

Do you call any beginning dancer one-night stands? Yes ☐, No ☐

Do you teach classes? Yes ☐, No ☐. If so, how frequently? _____

If you teach new dancer classes, how many lessons do you run (on the average) _____

How far do you take the class — through what level?

- | | | |
|-----------------------------------|--|-----------------------------------|
| <input type="checkbox"/> Basic | <input type="checkbox"/> Mainstream | <input type="checkbox"/> Plus One |
| <input type="checkbox"/> Extended | <input type="checkbox"/> Current Quarterly Selection | <input type="checkbox"/> Other |

What was the starting size of your most recent class? _____ squares.

How many dancers completed the class? _____ squares.

To the best of your knowledge, how many of these dancers have gone into clubs? _____ squares.

Do you teach rounds to your dancers? Yes ☐, No ☐

Do you cue the rounds at the club dances you call for? Yes ☐, No ☐

Do you belong to an area callers' association? Yes ☐, No ☐

Do you belong to Callerlab? Yes ☐, No ☐

Do you receive a flat fee for calling ☐ or, work on a percentage? ☐

What is the average calling fee in your area? \$ _____ per night.

If you are involved in hall rentals, what is the average cost for a hall in your area? \$ _____ per night.

As a caller/teacher — are you optimistic ☐, or pessimistic ☐ about the activity in your area. If you care to make any comments on this, be our guest.

(TAKE ONE STEP — continued)

13-16 Traveling RLOD repeat action meas 9-12
Part A:

PART B

- 1-4 **Face to Face Two-Step; Bk to Bk Two-Step; (Circle L) Fwd, Close, Bk end CLOSED M facing LOD, —; Bwd Two-Step;**
5-8 **Prog Scissors, 2,3, —; 4, 5, 6, —; Side, Close, Turn, —; Side, Close, Turn M facing WALL, —;**
9-12 Repeat action meas 1-4 Part B:
13-16 Repeat action meas 5-8 Part B:
SEQUENCE: A — B — A — B — A (1 thru 8) B (1 thru 8) Then Step Apart and Point.

DIXIE MELODY — Belco 293

Choreographers: Pete and Carol Metzger

Comment: Not a difficult two-step with adequate music.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Cut, Bk, Cut, Bk; Dip Bk, —, Recov, —;**
5-8 **Side, Close, Thru, —; Side, Close, Thru to BUTTERFLY M face WALL, —; Face to Face Two-Step; Bk to Bk Two-Step end SEMI-CLOSED facing LOD;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to end in OPEN:

PART B

- 1-4 **Fwd Two-Step; Fwd Two-Step; Vine Apart, 2, 3, Touch; Bk, Close, Fwd, —;**
5-8 **Side, Close, XIF, —; Fwd Two-Step twd partner end CLOSED; Turn Two-Step; Turn Two-Step end OPEN facing LOD;**
9-12 Repeat action meas 1-4 Part B:
13-16 Repeat action meas 5-8 Part B:
SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-4 **CLOSED M face WALL Side, Close, Fwd, —; RLOD Walk, —, 2 end CLOSED M face WALL, —; Side, Close, Bk, —; Step Apart, —, Point, —.**

JUST STROLLIN — Belco 293

Choreographers: Fred and Emiley Leach

Comment: Fun to do easy two-step with lively music.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Pickup to CLOSED M facing LOD, —, Touch, —;**

PART A

- 1-4 **Fwd, —, 2, —; Fwd Two-Step; Fwd, —, 2, —; Fwd, Two-Step end M facing WALL;**
5-8 **Twisty Vine, —, 2, —; L Turn Two-Step end M face COH; Twisty Vine, —, 2, —; R Turn Two-Step end facing LOD in OPEN;**
9-12 **Rock Fwd, —, Recov, —; Bwd Two-Step; Rock Bk, —, Recov, —; Fwd Two-Step end BUTTERFLY M face WALL;**
13-16 **Rock Side, —, Recov, —; Thru Two-Step; Rock Side, —, Recov, —; Thru Two-Step;**

PART B

- 1-4 **Twisty Vine, —, 2, —; 3, —, 4, —; Turn Two-Step; Turn Two-Step;**
5-8 **(Twirl) Vine, —, 2, —; Pickup to CLOSED M face LOD, —, 2, —; Strut, —, 2, —; 3, —, 4, —;**
9-12 **Prog Side, Close, XIF, —; Prog Side, Close, XIF end BANJO, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd end M face WALL in CLOSED, —;**
13-16 Repeat action meas 5-8 Part A except to end in CLOSED facing LOD:
SEQUENCE: A — B — A — B — B except meas 16 do a Side, Point twd RLOD, —.

ON THE CAROUSEL — Grenn 14285

Choreographers: Richard and Jo Anne Lawson

Comment: An active and interesting waltz. The music sounds like carousel music. It makes one want to dance.

INTRODUCTION

- 1-4 **Both hands joined facing partner & LOD Wait; Wait; Side, Draw, Close; Side, Touch, —;**
5-8 **Side, Draw, Close; Side, Touch, —; Apart, Point, —; Together to CLOSED, Touch, —;**

PART A

- 1-4 **Fwd, Point, —; Bk, Touch, —; (L) Waltz Turn; (L) Waltz Turn end M face RLOD;**
5-8 **Bk, Point, —; Fwd, Touch, —; (R) Waltz Turn; (R) Waltz Turn end SIDECAR M face RLOD & WALL;**
9-12 **Bk, Lift, —; Bk, Face, Close end BANJO M face LOD & WALL; Fwd, Lift, —; Fwd, Face, Close end CLOSED M face WALL;**
13-16 **Dip Bk, —, —; Manuv end M face RLOD; (R) Waltz Turn M face LOD; (Twirl) In place, 2, 3.**

PART B

- 1-4 **OPEN Fwd Waltz, 2, 3; Face, Side, Close to BANJO; Wheel, 2, 3; Fwd, Touch, —;**
5-8 **Wheel, 2, 3; 4, 5, 6; 7, 8, 9; Face, Draw, Touch to BUTTERFLY;**

9-12 OPEN Step Fwd, Swing, —; Face, Draw, Touch; Turn Away, 2, 3; On Around, 2, 3 end OPEN face LOD;

3-16 Fwd, 2, 3; Step, Swing, —; Bk, 2, 3; Bk, Draw, —;

PART C

1-4 SEMI-CLOSED Fwd Waltz, 2, 3; Step, Swing, —; Bwd Waltz, 2, 3; Bk/Turn; Draw, Touch SIDECAR M facing RLOD;

5-8 Twinkle, 2, 3 BANJO; Twinkle, 2, 3 SIDECAR; L Turn, Side, Bk BANJO; Bk, Draw, Touch to CLOSED M facing LOD;

9-12 (L) Waltz Turn face RLOD; Bk, Touch, —; (R) Waltz Turn face LOD; Fwd, Touch, —;

SEQUENCE: A — A — B — B — C — C — B — B plus Ending.

Ending:

1-4 Both hands joined Side, Draw, Close; Side, Touch, —; Side, Draw, Close; Side, Touch, —;

5-8 Apart, Point, —; Together to BUTTERFLY, Touch, —; (Twirl) Vine, 2, 3; Point, —, —;

BIG MOUNTAIN RHUMBA — Grenn 14285

Choreographers: Gordon and Thelma Meisel

Comment: An easy routine and pleasant rhumba music.

INTRODUCTION

1-4 No hands joined M face WALL and partner Wait; Wait; Side, Draw, Close, —; Side, Draw, Close, —;

PART A

1-4 Fwd, —, Bk, —; Bk, 2, 3, —; Bk, —, Fwd, —; Fwd, 2, 3, —;

5-8 BUTTERFLY Side, XIF, Side, XIF end OPEN face LOD; Walk, —, 2, —; Circle Away, 2, 3, —; Together, 2, 3, —;

9-12 Repeat action meas 1-4 Part A;

13-16 Repeat action meas 5-8 Part A except to end OPEN facing LOD;

PART B

1-4 Fwd, —, 2, —; Side, XIB, Recov face RLOD, —; Fwd, —, 2 M face WALL, —; Side, XIB, Recov, —;

5-8 CLOSED Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Side, —; Rev Roll, 2, 3, —;

SEQUENCE: Dance goes thru twice. Second time thru meas 8 do a Rev Roll, 2, Point, —.

The SIOASDS Plus Movements Handbook contains definitions, illustrations and tips for dancers of the Plus I and II Movements and Quarterly Selections. Copies are available by writing 462 N. Robertson Blvd., Los Angeles, CA 90048. (57¢ ea. incl. postage)

SINGING CALLS

KWALIGA

By Brian Hotchkies, Australia

Record: Top #25353, Flip Instrumental with Brian Hotchkies

OPENER, MIDDLE BREAK, ENDING

Four little Indian maids promenade

While the tom toms play box the gnat

When you get back home do a do sa do

Join hands circle to the left

Go walking round the land

Do an allemande left

With corner girl weave around that ring

Hey poor little Kwaliga got no gun or bow

Swing promenade he never hunts the buffalo

Is it any wonder that his back is bowed

Old Kwaliga's got a heart of solid gold

FIGURE:

Head two couples star thru do a do sa do

Pass thru right and left thru turn the girl

Pass thru cloverflow and when you do

Swing thru when you meet that lady

Boys run you do ferris wheel and

Ya gonna' move it the centers pass thru

Swing corner girl and promenade her too

He left the reservation

Just to be with us tonight so

Promenade and hold him up real tight

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ARCHIE'S SONG

By Don Williamson, Greeneville, Tennessee

Record: Red Boot #251, Flip Instrumental with Don Williamson

OPENER, MIDDLE BREAK, ENDING

Circle left

By the way Glen Miller played

Songs that made the hit parade

Left allemande and do sa do

Well the boys star left once around

Turn partner right hand round

Left allemande and promenade

Guys like us we had it made

Those were the days

FIGURE:

Heads square thru from where you are

Meet the sides a right hand star

Heads star left inside you go

Around the corner do sa do (make a wave)

*Linear cycle round you do

Slide thru and swing promenade

Guys like us we had it made

Those were the days

*(Use recycle and sweep one quarter in place of line five).

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

IT'S HARD TO BE HUMBLE

By C.O. Guest, Mesquite, Texas

Record: Kalox #1250, Flip Instrumental with
C.O. Guest

OPENER, MIDDLE BREAK, ENDING

Sides face grand square

Oh Lord it's hard to be humble

When you're perfect in every way

I can't wait to look in the mirror cause

I get better lookin' each day ladies chain

To know me is to love me chain 'em back

I must be one heck of a man promenade

Oh Lord it's hard to be humble

But I'm doing the best I can

FIGURE:

Heads promenade

Three quarters 'round you go

While the sides circle four full around

When you're there everybody

Double pass thru

First two left next two right

A right and left thru come on and

Square thru four hands around you go

To the corner swing and promenade

O Lord it's hard to be humble

But I'm doing the best I can

MS and QS FIGURE:

Heads promenade

Three quarters 'round you go

While the sides circle four full around

When you're there double pass thru track II

Get to a wave and swing my friend

Boys run and bend the line pass thru

Partner tag swing the corner promenade

Oh Lord it's hard to be humble

But I'm doing the best I can

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

SUGARFOOT RAG

By Gary Shoemake, Carrollton, Texas

Record: Chaparral #307, Flip Instrumental with
Gary Shoemake

OPENER, MIDDLE BREAK, ENDING

Circle to the left

Gonna get out my sycamore

Shine up my shoes

Meet my baby gonna tell her the news

Bet my money on a sway back nag and

Come home woman with a plenty of stash

Allemande left with the corner one

Do sa do your own men star by the left

Gonna roll it once around that set

Turn the partner by the right left allemande

Come on back do sa do promenade her home

Well one foot two foot slew foot rag

Dance your honey to the Sugarfoot rag

Do a little zig and a gig and a zag

Swing your honey to the Sugarfoot rag

FIGURE:

Head two couples promenade halfway

Around with your maid two and four star thru

Pass thru with a right and left thru

Turn the girl then rollaway now turn thru

While you're that way do an allemande left

Weave the ring and listen to the steel play

The Sugarfoot rag do sa do

Get around your own

Promenade your honey

Take her right back home

Well one foot two foot slew foot rag

Dance your honey to the Sugarfoot rag

Do a little zig and a gig and a zag

Swing your honey to the Sugarfoot rag

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

BITSIE

by Elsie Jaffe, Cleveland Heights, Ohio

(From promenade with partner out of sequence)

Sides put the lady in the lead

Keep on moving, heads to the middle

Pass the ocean

Balance

Right and left thru, with a full turn around

Left allemande

1980 PREMIUM RECORD BASICS

By Earl Johnston, Vernon, Connecticut

Sides promenade outside halfway

Come down the middle

Do a right and left thru

Same girl roll away with a half sashay

All join hands circle to the left

Four girls up to the middle

Come right back

Now square thru girls, four hands

Split the boys go around one

Go into the middle right hand star

Get back home, do a do paso

Partner by the left, corner by the right

Your partner left, allemande thar

Slip the clutch, allemande left

Go forward two, go right and left

Do paso, her by the left, turn corner right

Partner by the left, allemande thar

Slip the clutch, skip one girl

Skip another, skip another, skip mother

Left allemande

Two and four pass thru

Separate, go around two

Hook onto the end of the line

Eight to the middle and back

Box the gnat

Come back with a right and left allemande

AMMUNITION

This month we present a collection of calls which, part of the time, have two patterns working simultaneously. Because the timing can often be critical to proper execution of the call, you may wish to workshop these figures first with a live square before using them on a larger group. We should mention that this section each month puts the emphasis on dance material that stresses, for the most part, a limited list of basics. Those of you who work with this type of material are reminded that we always welcome additional ideas.

Promenade

Heads go single file
Keep going don't slow down
Sides wheel to the center
Right and left thru, star thru
Do sa do, pass thru
Left allemande

Head ladies chain

Sides box the gnat
Pull by, face out
Heads pass thru
Turn left single file and walk
Left allemande

Heads lead right and circle four
Head men break to lines of four
Go forward up to the middle and back
Middle two square thru four hands around
Ends allemande left
Everybody right and left grand

Sides cross trail thru

Around one to lines of four
Inside two do sa do
Outside four left square thru
Inside two box the gnat
Square thru three hands
Left allemande

Heads right and left thru

Sides right and left thru
Side ladies chain
Four ladies chain
Heads half sashay and lead to the right
Circle four once around and a little more
Two ladies break to lines of four
Pass thru, bend the line
Forward and back, men go forward stand pat
Ladies square thru four hands on the outside
Men square thru three quarters 'round
Allemande left

Sides pass thru, separate
Around one to lines of four
Inside four right and left thru
Others star thru and pass thru
Separate around one to lines of four
Inside four right and left thru
Others star thru, left allemande

Side ladies chain

Side ladies chain to the right
Heads promenade halfway while the
Sides half sashay and pass thru
Separate 'round one to lines of four
Pass thru face the one beside you
Right and left thru, pass thru
Face the one beside you
Right and left thru, face the one beside you
Star thru, California twirl
Cross trail thru
Left allemande

SINGING CALL ADAPTATION

OH LONESOME ME

Adapted by Ken Kernen, Phoenix, Arizona

Record: Hi Hat 484

OPENER, MIDDLE BREAK, CLOSER

Ladies center, men sashay,
Circle to the left that way
Ladies center, men sashay, circle left again
Allemande left and allemande thar
Go right and left and star
Men to the middle with a back up star
Keep walking down the line
Shoot that star to a right and left grand
Hand over hand so fine
You meet your lady do sa do
Now promenade in time
You've got a girl and I'm so fancy free
Oh — — — lonesome me

FIGURE

Four ladies chain about three quarters 'round
the ring
Everybody promenade go half around
Just halfway 'round and when you do heads
(sides) right and left thru
You turn that girl and then do a cross trail thru
Allemande with the corner lady
Go home and do sa do
Swing that same little girl two times
And promeno
You've got my girl and I'm just fancy free
Oh — — — lonesome me

TAG

I said, Oh lonesome me

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Closer,
Tag.



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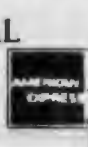
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CALLER of the MONTH

Norman Cross
— Milnor, North Dakota



CHOSEN OUTSTANDING Young Farmer in Ran-
som County, North Dakota, in 1965,
Norm Cross and his wife, Clarice, operate a
2500 acre farm six miles north of Milnor, rais-
ing corn, sunflowers, wheat and other small
grains. Norm also runs a beef herd of 125 stock
cows.

Norm and Clarice started square dancing
with the Milnor club in 1957 and Norm started
calling about a year later. He has been club
caller and teacher for the Milnor Merry
Mixers ever since. For a number of years he
has traveled extensively, calling for various
clubs throughout North and South Dakota,
Minnesota and Montana. On the average he
calls three to four times a week.

Norm has been an active member of the
North Dakota State Square Dance Callers As-
sociation and the S.E. Region Callers Associ-
ation for 22 years. Norm and Clarice have also
enjoyed round dancing over the years and are
members of the North Dakota Round Dance
Council. Norm teaches and cues square dance
level rounds.

Aside from square dancing, Norm is a li-
censed private pilot and helped organize the
Milnor Flying Club in which he served in all

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offices. He was president of the Milnor Swimming Pool Association, was instrumental in forming the Satellite Club (an organization involving urban and rural people in community activities), is a charter member of the Milnor Golf Association, the Housing Association, the Development Association, has served two terms on the local Township Board and two terms on the School Board. He and Clarice have four daughters and one son.

Norm became a member of Callerlab in 1976 and became accredited shortly thereafter. He has attended four Callerlab Conventions. Both he and Clarice have been actively involved in most of the North Dakota State Conventions as well as in the International Square Dance Convention.

With all of these credits one wonders what Norm and Clarice do in their spare time.

(**LETTERS**, continued from page 3)

the more traditional dancing, I could not feel it during the advanced dancing but I enjoyed watching it as a show. The dancers were very proficient and appeared to be having fun. They relaxed more as the program went on. The fashion show made a nice break but they should have stopped with four outfits.

Helen Orem
Pacific Grove, California

Dear Editor:

This morning I watched the Phil Donahue Show and saw square dancing and calling at its finest . . . I noticed good dancing; girls all were in beautiful dresses; men in proper attire . . . No hand clapping on weave the ring; proper do sa dos . . . I hope it made an impression on all our callers and dancers.

Alma Miller, Dayton, Ohio

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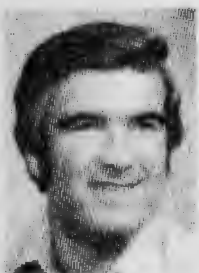
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Thomas

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Danny
Thomas

Dear Editor:

Lee Kopman's program (with guest, Phil Donahue) was superb! Just about every aspect of contemporary square dancing was covered but the more important part was that it was very obvious that everyone was having fun. Expresses our feelings exactly. We hope that it will be re-broadcast sometime in the future, in the evening, so that more people can enjoy it.

David A. Westlake
Acton, Massachusetts

Dear Editor:

Jane and I have been square dancing for a little over a year and we love it. We also enjoy and learn a lot from your magazine. To tempt some friends to start dancing, Jane loaned them our Handbooks and she hates to ask for them back. Please send us some more per the attached order. Thanks.

Colonel John D. Calhoun
Ruston, Louisiana

Dear Editor:

Dave Taylor's article on the role of Ford and Lovett in the evolution of American square dancing in your June magazine was charming. I thoroughly enjoyed the human interest details which fleshed out that chapter in square dance history. So little has been published about the early days of our activity; we need to tap the memories of those who have lived through that period before it is too late.

Martin Rossoff
Brooklyn, New York

Dave Taylor and Al Brundage, along with registered participants, will be reliving some of those early dancing experiences at Lovett Hall this September 18-21 when they recreate an early American Cotillion. — Editor

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Dear Editor:

We graduated four squares of new dancers on May 16 out of a class that started with five squares and only one couple of the lost square quit because of other than health or job transfer reasons. This is an improvement over past years and I'm inclined to believe that credit must be given to help I have received from Callerlab with some steadying effect from styling, definitions and level identifications. Even though this will be the 22nd group I have had the pleasure of introducing to square dancing,

my attendance at the conventions has given me the chance to discuss various aspects of teaching which have improved my overall performance.

Clarence Eskridge
Ogden, Utah

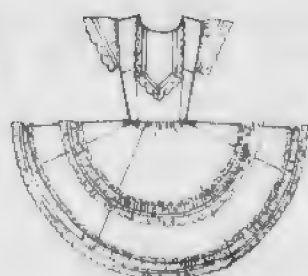
Dear Editor:

Two years ago my mobile home burned and with it all of my square dance notes, calls and records, two of which by the late Jim York I treasured. I have been trying to replace them but up to now to no avail. If any of your readers

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have them I would deeply appreciate hearing from them so that I might make arrangements to obtain a copy or tape. The records on the Sunny Hills label are #105 Flim Flam/Side By Each and #107 Floor Walker/Single Whammy. Both are 10" 78rpm.

Vernon Lynch

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Dear Editor:

We are an adult precision clogging exhibition team known as the "Rocky Mountain Cloggers" and have been performing approximately three years now. With the recent increased interest in clogging as being a good form of exercise, it appears there are too few articles/publications concerning clogging. We have contacted several clogging organizations in an attempt to learn of any clogging news bulletins that may be published monthly or quarterly, etc. with no success. We have been overwhelmed with requests for clogging exhibitions and would like to exchange ideas/information with other clogging groups. Also we are interested in knowing whether clogging exists internationally.

Trudy M. Parsons

1365 Deby Place

Colorado Springs, Colorado 80908

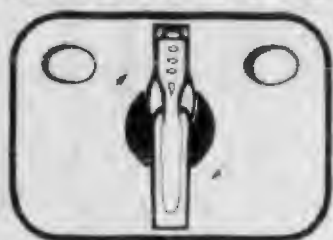
Clogging groups take note and those wishing to exchange information, please contact Trudy. There is a clogging publication, Flop Eared Mule, Box 478, Hampton, Georgia 30228, Sheila Popwell, editor. — Editor

Dear Editor:

My wife and I have been dancing many years, having attended our first class at Tulsa, Oklahoma, in 1947. We still actively dance two to four nights per week. We have been

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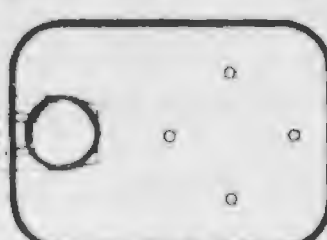
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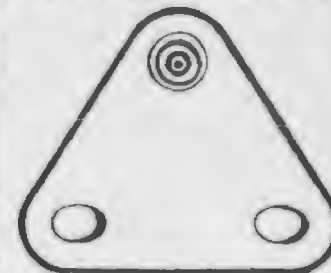
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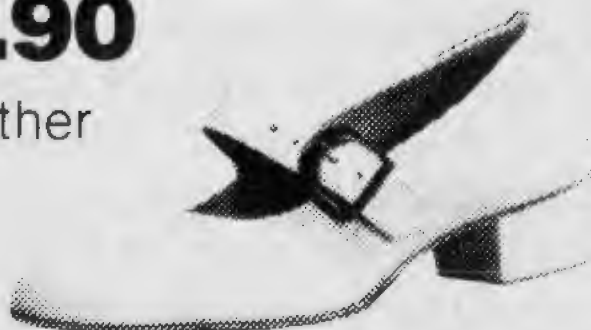
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reading your fine magazine for many years and especially like the articles by the old-timers in the business. Keep up the good work.

George and Dena Burcham
St. Petersburg, Florida

Dear Editor:

In the June "Take A Good Look" article, your explanation for the center part of load the boat is satisfactory but it is not the equivalent of a half square thru; it will equal a partner tag. Along that line I note that some callers insist on teaching the center part of load the boat as an S.T.P. (slide thru, partner trade, pass thru). This teaching does nothing but confuse the dancer when a load the boat is called from a sashayed line, as the dancers will end up in a completely different position when they complete the move. I have found many times that I have to reteach load the boat, even to some very competent dancers, simply because of the laziness of some callers. Callerlab has explained that the center part of load the boat will be executed as a pass thru, quarter out, partner trade and pass thru. Let us learn from the experience of those who know.

Dennis Egan El Paso, Texas

We've received a number of letters on this. Also note that those on the outsides, after they've passed two others, meet the third with a partner tag and quarter in — not a slide thru as shown in the copy. — Editor

(AS I SEE IT, continued from page 8)

yourself, tell his wife or let the spokesman for your club carry the word.

Callers should want to please the dancers. That's why, when the tempo gets too fast, the timing gets too tight or the music gets too loud, it is important for the caller to realize this. A sensitive caller may discover these

things for himself, but occasionally a "flash" from the crowd is not a bad idea.

(DROPOUT PROBLEM, from page 15)

"rusty" due to absence from dancing because of summer vacation, family, illness, etc.

5. A "Party" atmosphere for those looking for a relaxed, social dancing session.

Since many clubs have progressed out of this level, it is imperative that new clubs and/or dances be established. In order to facilitate this goal, *callers must be willing to call at this level!* In line with this theory, I am initiating a once-a-month, Sunday afternoon "Party Level" dance. No Quarterly selections will be called, and variety will be achieved with the Mainstream basics themselves. I encourage *all* dancers/clubs/callers to establish similar programs in *your* area.

The level plateau system was established so that everyone could find his own level of maximum enjoyment. I do not wish to condemn the clubs that have progressed to Plus 1 or 2. But the Mainstream level is the plateau from which all other levels are achieved and it is now a rapidly shrinking base. It's preservation is mandatory for the health of square dancing.

(TAKE A GOOD LOOK, from page 24)

center, star left once and a quarter, going out to the side gentleman they haven't been to yet, who turns them with a right forearm and sends them along the side of the square to their original partner who turns them by the left to follow the next call.

BARBARA: Starting at the same time, the side ladies move to the right, counterclockwise to the head man who turns them with a right forearm, sends them into the center,

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where they turn once and a quarter in a left hand star, going out to a side man across from their original starting position, who turns them by a right forearm, sends them along the side of the square counterclockwise to the next head man, who turns them by the left forearm, sends them into the center where they star three-quarters and end up being turned at home by their own partner with a left forearm.

JOE: The dance should never be rushed and it will synchronize well if the dancers

move to the music. Occasionally we will run across a caller who does an excellent job of prompting the different moves as we go along. Once in a while we find a caller who can call this descriptively but has the problem of prompting us too late so the dancers are actually "leading" the caller — with a sometimes disastrous result.

BARBARA: Next month Callerlab is due to come out with one or two quarterly selections for October, November and December. If so, we'll be reporting on one of them.



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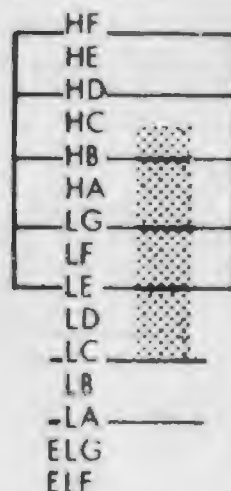
Key: B Flat Tempo: 128 Range: HC
Caller: Tommy Cavanaugh LB Flat

Synopsis: (Opener & End) Bow to partner — swing corner — promenade — heads wheel around — right and left thru — slide thru — do sa do — allemande left — grand right and left — promenade (Middle break) Circle left — four ladies chain — chain back — allemande left — do sa do — promenade (Figure) Head couples promenade halfway — pass the ocean — balance up and back — extend — swing thru — boys run — ferris wheel — right and left thru — square thru three quarters — swing corner — promenade.

Comment: A reissue of a tune that was released in 1964 by Tommy on Sets In Order records.

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Below Average, ☆☆Average, ☆☆☆Above Aver ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

The updating of the figure assists the tune and the dancers enjoyed it as it has a good feel and allows a different sound than the usual square dance releases. Dance movement can be danced by all. Rating: ☆☆☆

SIOUX CITY SIOUX — Brahma 103

**Key: D Tempo: 130 Range: HA
Caller: James Maxey LA**

Synopsis: (Break) Four ladies chain three quarters — join hands circle — allemande left alamo style — balance in and out — swing thru — allemande thar — men back in — slip clutch — left allemande — do sa do at home — left allemande — come back one and promenade (Figure) Head two square thru four hands — do sa do corner — make ocean wave — girls trade — linear cycle — sweep one quarter more — slide thru — square thru — swing corner — promenade.

Comment: An old favorite melody that hasn't been recorded for quite some time. Music is above average and most callers can handle. Offers the Callerlab quarterly linear cycle.

Rating: ☆☆☆

WHENEVER YOU'RE AROUND —

Roadrunner 104

**Key: E,D&E Tempo: 128 Range: HC Sharp
Caller: Paul Marcum LA**

Synopsis: (Break) Circle left — left allemande — home do sa do — men star left — turn partner right — left allemande — swing own — promenade (Figure) Head couples promenade halfway — into middle square thru four hands — right and left thru — veer to left — ladies trade — bend the line — pass thru — U turn back — star thru — trade by — swing corner — promenade.

Comment: A release that seems to be average overall in comparison to other Roadrunner re-

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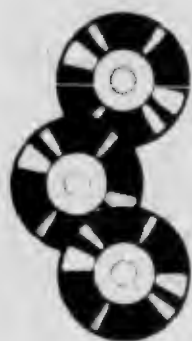
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leases. The choreography is nice dancing but the key change may have to be worked on by callers as the range reduces. Music is adequate as usual by Johnny Gimble.

Rating: ☆☆☆

BURGERS AND FRIES — Hi-Hat 5016

Key: B Flat **Tempo:** 128 **Range:** HB Flat **Caller:** Bob Wickers **LG**

Synopsis: (Break) Walk around corner — see saw own — join hands circle left — men star right — allemande left — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle right and left thru —

flutter wheel — sweep a quarter more — pass thru — curlique — scoot back twice — swing corner — promenade.

Comment: This tune comes from a fairly popular western release. Good music and well played. The figure is Mainstream offering a double scoot back that had a nice feeling as stated by the dancers. Easy calling for those callers planning to purchase. Rating: ☆☆☆☆

ON THE ROAD TO LOVING ME AGAIN — D & R 153

Key: G&A Flat **Tempo:** 128 **Range:** HC **Caller:** Ron Russell **LB**

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Synopsis: (Opener) Circle left — allemande left — do sa do — men star left — turn thru — left allemande — come back swing — promenade (Break) Four ladies chain — chain back — allemande left — do sa do — left allemande — sides face grand square (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — bend the line — flutter wheel — square thru three quarters — swing corner — left allemande — come back promenade.

Comment: Nice musical accompaniment with a strong bass beat. The dance figure is very Mainstream with nothing unusual. Easy material and melody for callers to use. The slowing of tempo on D & R to this reviewer is a plus.

Rating: ☆☆☆

LET'S GET IT WHILE THE GETTIN'S GOOD — Chinook 039

Key: G **Tempo:** 128 **Range:** HD
Caller: Daryl Clendenin **LB**

Synopsis: (Break) Circle left — left allemande — come back do sa do — men star left — turn partner right — left allemande — swing own — promenade (Figure) Heads square thru four hands — corner do sa do — curlique — split circulate — boys run — right and left thru — flutter wheel — slide thru — swing corner — promenade.

Comment: A nice tune and figure and well called by Daryl. The background voices add to this recording and are not overdone as is found in many recent releases. Very well played instrumental.

Rating: ☆☆☆☆

GONNA BUILD A MOUNTAIN — Hi-Hat 5014

Key: E Flat, E&F **Tempo:** 130 **Range:** HC
Caller: Ernie Kinney **LB Flat**

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Head couples square thru four



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— pass thru — swing corner — left allemande
— promenade.

Comment: A smooth dance execution with a favorite tune that all will enjoy. Figure is standard with easy dance movements. Key changes help in musical rendition. Rating: ☆☆☆☆

saw own — join hands circle left — men star right — left allemande — weave ring — do sa do — promenade (Optional break) Circle left — men star right — left allemande — weave ring — do sa do — promenade (Optional end) Sides face grand square — circle left — left allemande — promenade (Figure) Head two couples promenade halfway — lead to right do sa do — swing thru — boys run right — bend the line — right and left thru — slide thru — square thru three quarters — swing corner — promenade.

Comment: A good instrumental with good rhythm feeling. Easy calling by Bill made this a

THAT'S ALL RIGHT — Melody 112

Key: C Tempo: 130 Range: HB

Caller: Bill Wentz LC

Synopsis: (Break) Walk around corner — see



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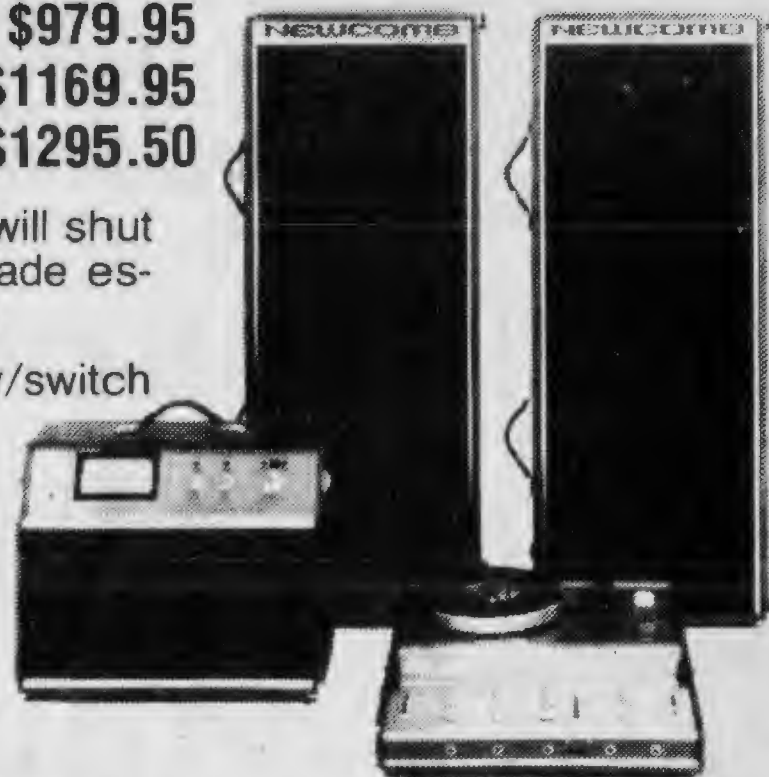
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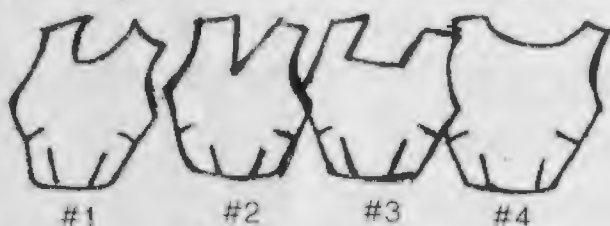
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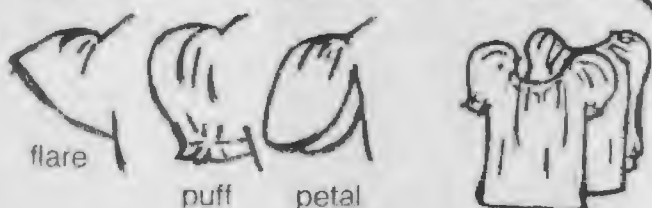
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danceable release. The figure can be danced with basic groups and should be enjoyed. Piano instrumentalist does a fine job.

Rating: ☆☆☆

trade — spin the top — girls move up with curlique — boys run — square thru three quarters — left allemande — promenade.

Comment: Tempo slowing on some of Chinook records has made for better dancing. Good music instrumental on this release with strong beat and organ sound in the background. Figure is quite average on a Mainstream basis. Dancers had mixed emotions on this record.

Rating: ☆☆☆

IT SURE LOOKS GOOD ON YOU —

Chinook 038

Key: A **Tempo: 130** **Range: HB**
Caller: Daryl Clendenin **LC Sharp**

Synopsis: (Break) Four ladies chain — rollaway — circle — rollaway — circle — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — do sa do corner — make ocean wave — girls

KWALIGA — Top 25353

Key: C **Tempo: 128**
Caller: Brian Hotchkies

Range: HE
LC



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- RR 135 NEVER DID LIKE WHISKEY - Pat
- RR 136 LOVING YOU IS A NATURAL HIGH - Wade
- RR 137 RED BANDANA - Kip
- RR 138 NEXT BEST FEELING - Wade

Synopsis: Complete call printed in Workshop.
Comment: A reissue by Top and a good recording that can be enjoyed again by many. A nice job by Brian. Some dancers will have to be reminded how the cloverflo figure is danced. Some callers can use this as a specialty number.
Rating: ☆☆☆☆

BLUE HEARTACHE — Red Boot 250

Key: F **Tempo:** 132 **Range:** HC
Caller: Johnny Jones LC

Synopsis: (Break) Sides face grand square — four ladies chain — chain back home — roll promenade (Figure) Heads square thru four

hands — corner lady single circle — make a wave — boys trade — boys run — ladies hinge — diamond circulate — flip your diamond — ladies trade — recycle — sweep a quarter — slide thru — swing corner — promenade (Mainstream figure) Heads square thru four hands — corner do sa do — swing thru two by two — boys run — bend the line — right and left thru — flutter wheel straight across the ring — slide thru — swing corner — promenade.

Comment: An exciting introduction on this release. Good Red Boot sound as usual. Choreography features a diamond circulate and flip



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the diamond, plus single circle to an ocean wave. Some callers can handle this easily and some will falter. Overall a good release.

Rating: ☆☆☆☆

IT'S A SIN TO TELL A LIE — Lore 1181

Key: A Flat **Tempo:** 128 **Range:** HC
Caller: Glenn Green **LB**

Synopsis: (Opener & End) Circle left — left allemande — do sa do own — men star left — do sa do home — left allemande — swing own — promenade (Break) Circle left — allemande left — do sa do own — men star left — home do sa do — left allemande — swing own — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — couples circulate — wheel and deal — pass thru — trade by — swing corner — left allemande — promenade.

Comment: An old tune that has been re-released. The figure is adequate on a Mainstream basis. The caller has difficulty in retaining the proper pitch but rhythm is good. Music is above average. Rating: ☆☆

THANK YOU FOR THE ROSES —

Bogan 1321

Key: D&E **Tempo:** 128 **Range:** HA
Caller: James Martin **LA**

Synopsis: (Break) Four ladies chain across — join hands circle left — four ladies rollaway — circle left — four ladies rollaway — circle left — allemande left — weave ring — do sa do — promenade (Figure) Heads promenade half-way — down middle square thru four hands — curlique — cast off three quarters — ladies trade — recycle — pass thru — trade by — swing corner — left allemande — promenade.

Comment: A smooth dance number with choreographic move that is not new but seems to fit very nicely in this release. Music seemed adequate though not outstanding except good piano execution. Rating: ☆☆☆

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SQUARE DANCING GIRL — Kalox 1248

Key: E Flat **Tempo:** 130 **Range:** HE Flat

Caller: Harry Lackey **LE Flat**

Synopsis: (Break) Circle left — left allemande — do sa do own — men star left — turn partner by right — left allemande — do sa do — promenade (Figure) Head two couples promenade three quarters — sides right and left thru — pass thru — swing thru — boys run right — bend the line — go up and back — touch one quarter — eight circulate — boys run right — swing — promenade.

Comment: Harry gives his all in this release and seems to enjoy it. In some respects the music

seems to have an update to it. The figure is average and nothing special to make comment about. Tune is very standard and not hard to master. Rating: ☆☆☆☆

IT'S HARD TO BE HUMBLE — Kalox 1250

Key: E Flat **Tempo:** 132 **Range:** HE Flat

Caller: C.O. Guest **LB Flat**

Synopsis: Complete call printed in Workshop.

Comment: A real fun record for callers to use. Good instrumental of a popular tune in today's Western music circles. C.O. seems to really get with it. A fine job and is deserving of a top



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rating. To this reviewer this is one of the best records released by C.O. An exciting dance enjoyed by dancers. Rating: ☆☆☆☆☆

I SAW THE LIGHT — Brahma 203

Key: A Flat Tempo: 132 Range: HE Flat
 Caller: Gil T. Crosby LE Flat

Synopsis: (Break) Four ladies chain — star home Dixie style — allemande thar — slip the clutch — allemande left — weave ring — swing own — promenade (Figure) Heads square thru four hands — do sa do corner — curlique — scoot back — boys fold — ladies chain home Dixie style — left allemande —

walk by own — swing next — promenade.

Comment: Good rhythm on this redo of a tune that has been recorded many times. The use of Dixie style to allemande thar movement at least offered a variation in dance movements. Dance timing seemed very adequate in this recording. Rating: ☆☆☆

OLD SIDE OF TOWN — Blue Star 2108

Key: C Tempo: 130 Range: HD
 Caller: Marshall Flipppo LC

Synopsis: (Break) Four ladies chain — join hands circle left — allemande left Alamo style — balance — all eight walk and dodge —

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boys run — left allemande — swing own — left allemande — promenade (Alternate break) Four ladies chain — join hands circle left — ladies in — men sashay circle — ladies in — men sashay circle — allemande left — grand right and left — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — tag the line — cloverleaf — girls zoom — boys left turn thru — girls sashay — swing corner — promenade (Alternate figure) After the cloverleaf girls square thru three quarters — swing corner — promenade. (Second alternate figure) Heads square thru four hands corner do sa do — swing thru — boys run right — ferris wheel — right and left thru — square thru three quarters — swing corner — promenade.

Comment: A nice bit of choreography on this record. One can always depend upon Flip to offer something a little bit different. This reviewer wants to compliment Blue Star on doing a better job than in the recent past on their recordings of Flip. The voices in background are an addition that is good.

Rating: ☆☆☆☆

EVERYBODY'S SOMEBODY'S FOOL — 4-Bar-B 6025

**Key: A Tempo: 132 Range: HC Sharp
Caller: Bob Carmack LC Sharp**

Synopsis: (Opener & End) Circle left — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (Break) Sides face grand square — four ladies promenade — swing own — promenade (Figure) Heads square thru four hands — split outside two go around one — make line of four — pass thru — ends fold — square thru on third hand curlique — scoot back — scoot back again — swing promenade.

Comment: This release has good points but callers will have to adjust some of the words for better word metering like "ends fold in front of the centers." Word metering is so important

to good phrasing. Music is adequate with strong banjo. Nice interlude music on a grand square break.
Rating: ☆☆☆

TIMBER — Red Boot 249

**Key: E&F Tempo: 132 Range: HD
Caller: Ralph Silvius LB**

Synopsis: (Opener) Four ladies promenade — box the gnat — do sa do own — join hands circle left — left allemande — weave ring — do sa do — promenade (Break) Boys promenade — pass partner — swing next — join hands circle left — girls in — boys sashay — circle eight — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — lead to right circle four — make line — up and back — right and left thru — star thru — square thru three hands — swing corner — left allemande — promenade.

Comment: A good old MacGregor recording that was due for a reissue. Good music; good feeling on the floor; dancers seemed to enjoy. Once again, nothing new in the choreography but good timing plus key change made this one of the better records this month.

Rating: ☆☆☆☆

YOU'RE SIXTEEN — Chinook 037

**Key: A Tempo: 128 Range: HB
Caller: Gordon Sutton LA**

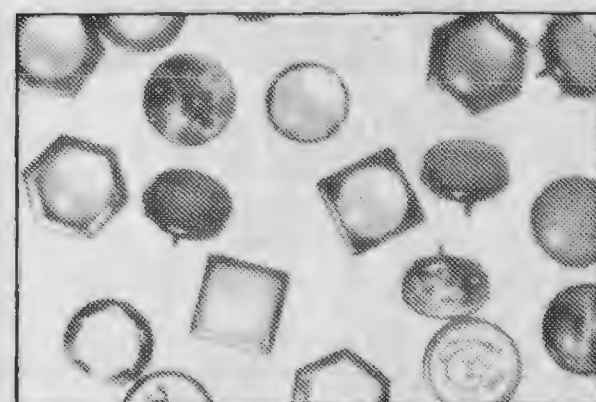
Synopsis: (Break) Circle left — left allemande — curlique — boys run right — girls star left — box the gnat — men star left — swing — promenade (Figure) Heads square thru four hands — meet sides and right and left thru — curlique — scoot back — boys fold — double pass thru — cloverleaf — girls turn thru — swing corner — promenade (Alternate figure) Heads promenade half way — down middle square thru four hands — right and left thru — veer left — ferris wheel — center four square thru three quarters — swing thru — promenade.

Comment: This recording is above average in

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music accompaniment. Its choreography is average with nothing outstanding. The tune has a nice melody line and dancers seemed to enjoy dancing it. Once again, this reviewer compliments Chinook on their reduction of speed on the last few releases.

Rating: ☆☆☆

LISTEN TO A COUNTRY SONG —

Melody 113

Key: A Tempo: 130 Range: HC Sharp LA
Caller: Aaron Lowder

Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — sides right and left thru — flutter wheel full around — sweep one quarter more — pass thru — right and left thru — veer to left — ferris wheel — centers pass thru — swing corner — promenade.

Comment: There seem to be other releases this month that sound similar to the melody line in this tune. The rhythm offered a slightly different feel. The most difficult move was the flutter wheel. Nice job by Aaron. Rating: ☆☆☆

ARE YOU READY FOR THE COUNTRY —

Red Boot Star 1253

Key: C Tempo: 128 Range: RD LC
Caller: Johnnie Wykoff

Synopsis: (Break) Circle left — left allemande — do sa do — boys star left — turn partner right — left allemande — swing own — promenade (Figure) Head couples flutter wheel — square thru — swing thru — boys run — ladies trade — half tag the line — scoot back — boys run right — swing corner — promenade.

Comment: Good music and good calling on a release that has a different dance feel from dancers' standpoint. Figure offers a half tag and scoot back. Not one of the better releases by Red Boot but still is a good record that will have to be judged personally for its use in a record case. Rating: ☆☆☆

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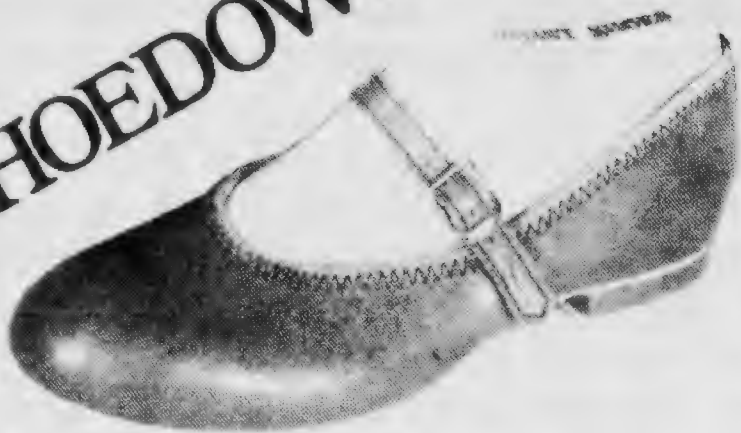
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JAPAN AIR LINES

OVER THE RAINBOW — Rainbow 301

Key: A

Tempo: 126

Range: HA

Caller: Kirby Humble

LF Sharp

Synopsis: (Break) Walk around corner — see
 saw own — left allemande — weave ring — do
 sa do — promenade (Figure) Heads square
 thru four hands — corner do sa do — swing
 thru — boys trade — boys run around the girl
 — bend the line — star thru — dive thru —
 square thru three quarters — swing corner —
 promenade.

Comment: Believe this is the first time this tune
 has been recorded. Might be due to some of
 the high notes that have to be adjusted by
 caller. Music is very adequate. Mixed emo-
 tions expressed by dancers on this old favor-
 ite tune. Tempo might be a little slow but not a
 definite minus point. Rating: ☆☆☆

WHEN I'M GONE — Coyote 201

Key: D

Tempo: 128

Range: HD

Caller: Bob Elling

LD

Synopsis: (Break) Circle left — left allemande —
 home do sa do — men star left — turn partner
 right — left allemande — swing — promenade
 (Figure) Heads lead right — circle to a line —
 go up and back — right and left thru — pass
 thru — bend the line — star thru — do sa do —
 square thru three quarters — swing corner —
 promenade.

Comment: A very average recording in the vocal
 execution. The music is very good and this
 record can be an advantage to the dancers in
 the Callerlab basic program of 1-34 move-
 ments. Many times callers need this in class
 work. Rating: ☆☆☆

ARCHIE'S SONG — Red Boot 251

Key: D

Tempo: 128

Range: HE

Caller: Don Williamson

LA

Synopsis: Complete call printed in Workshop.

Comment: The dancers have a surprise to expe-
 rience on the called side of this record. Didn't
 realize Don could handle a falsetto voice so
 ably. The melody is a well known tune. Adding
 a linear cycle move makes this a good re-
 lease. The music is good. Rating: ☆☆☆☆

JUMP SHOUT BOOGIE — Roadrunner 501

Key: G

Tempo: 128

Range: HB

Caller: Randy Dougherty

LD

Synopsis: (Break) Circle left — walk around
 corner — see saw own — left allemande —
 weave ring — swing — promenade (Figure)
 Heads flutter wheel — sides promenade one
 quarter — double pass thru — cloverleaf —
 centers star thru — four ladies chain three

quarters — sides face grand square — walk eight steps — swing corner — promenade.

Comment: A Boogie rock type beat record that has a nice feeling if dancers enjoy this type of rhythm. Figure not outstanding but a little different. Music is well played though average instrumentally. Dancers seemed to enjoy this in workshop. You'll either like it or leave it alone. Rating: ☆☆☆☆

HOLDING THE BAG — Sun Ra 1006

Key: C Tempo: 130 Range: HC LG
Caller: Claude Ross

Synopsis: (Break) Walk around corner — see saw own — left allemande — weave ring — swing — promenade (Alternate break) Sides face grand square — four ladies chain — chain home — promenade (Figure) Heads promenade halfway — right and left thru — star thru — pass thru — swing thru — boys run around — couples ferris wheel — centers square thru three hands — swing corner — promenade (Alternate figure) Heads promenade halfway — lead to right circle four — break and make line — load the boat — do sa do — make wave — swing thru — boys trade — turn thru — swing corner — promenade.

Comment: This tune was released by other companies recently but still has a good potential. Claude does a nice job on calling. Alternate figure offers a load the boat while regular figure is strictly Mainstream. Music is sound and has a good combination on instrumentation. Rating: ☆☆☆

I'LL DO IT OVER AGAIN — Bogan 1321

Key: G Tempo: 130 Range: HD LB
Caller: Tim Ploch

Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn thru — allemande left — swing own — promenade (Figure) Heads square thru four hands — corner do sa do — curlique — follow your neighbor and spread — swing thru — boys

run right — ferris wheel — centers pass thru — swing corner — promenade.

Comment: A record that has nice moves in the figure department that are at least a little different than some releases are offering. Melody is probably not well known but the caller can handle after a few times. Good rhythm on this number with strong beat like a shuffle beat by drums. Rating: ☆☆☆

ALL THAT KEEPS ME GOIN' — Lore 1182

Key: G Tempo: 130 Range: HE LE
Caller: Bob Graham

Synopsis: (Opener) Sides face grand square — left allemande — weave ring — do sa do — promenade (Break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle left again — left allemande — weave ring — do sa do — promenade (Figure) Head two couples square thru four hands — do sa do corner — swing thru — boys trade — turn thru — left allemande new corner — weave ring — swing — promenade.

Comment: The tunes selected for recording purposes on the average are pretty acceptable as this one is. This reviewer sees so many releases that are using the same figures without working some new Mainstream choreographic movements that make interesting dances. This instrumental is average but certainly acceptable. Callers will be ahead if more time is spent in offering new dance arrangements. Rating: ☆☆

CHAIN GANG OF LOVE — 4-Bar-B 6024

Key: E Tempo: 132 Range: HC Sharp LB
Caller: Mike Sikorsky

Synopsis: (Break) Sides face grand square — circle left — left allemande — promenade (End) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — right and left thru — rollaway half sashay — touch a

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quarter — split circulate one time — walk and dodge — partner trade — slide thru — swing corner — left allemande — promenade.

Comment: Nice rhythmic dance number that has a split circulate and a walk and dodge in the figure. The feelings of the dancers while dancing was that of enjoyment. Strong beat with banjo lead. Overall good music accompaniment. Mike seemed to enjoy calling this.
Rating: ☆☆☆☆

SOUTHERN BOUND — Scope 647

Key: B Flat Tempo: 130 Range: HB Flat
Caller: Mac McCullar LB Flat

Synopsis: (Break) Circle eight — left allemande — four boys star by the right — left allemande — do sa do own — weave ring — promenade (Figure) Heads go up and back — do sa do — touch a quarter — walk and dodge — do sa do with outside two — curlique — scoot back — hinge by the right — fan the top — cross trail thru — swing corner — promenade.

Comment: Mac comes through with a nice release with some nice dance moves. The tune is not hard to call and the music is good making this an overall good release. Scope's music has improved recently in this reviewer's opinion.
Rating: ☆☆☆☆

OKIE FROM MUSKOGEE — Kalox 1247

Key: D&E Flat Tempo: 130 Range: HC
Caller: John Saunders LC Sharp

Synopsis: (Break) Four ladies circle in center full around — swing own — join hands circle left — left allemande — weave ring — swing — promenade (Figure) Head couples square thru four hands — meet corner swing thru — boys run right — girls hinge — diamond circulate — flip the diamond — fan the top — right and left thru — slide thru — swing corner — left allemande — promenade.

Comment: A reissue and redo of the choreography of a popular recording a few years back. The use of diamond circulate and flip the dia-

mond give a lift to this release. Music is strictly Kalox.
Rating: ☆☆☆☆

I AIN'T GOT NO BUSINESS —

Sun Ra 1005

Key: A Tempo: 132 Range: HC Sharp
Caller: Jerry Rash LA

Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle square thru four hands — right and left thru — pass thru — trade by — curlique — scoot back — swing corner — promenade.

Comment: A rock sound and tempo on this release. Seems like many of the records this month featured a double scoot back which made for a nice change of pace for dancers. The instrumental is well recorded with a full sound. The dance can be used for most dance levels.
Rating: ☆☆☆

SUGARFOOT RAG — Chaparral 307

Key: G Tempo: 128 Range: HD
Caller: Gary Shoemake LB

Synopsis: Complete call printed in Workshop.
Comment: Although this record will not be easy for the average caller to handle its rating is due to overall execution of good calling and music. Lots of words but with much practice will make this a favorite of many. Gary does a fine job.
Rating: ☆☆☆☆☆

RAINY DAYS AND STORMY NIGHTS —

Red Boot Star 1252

Key: C Tempo: 130 Range: HD
Caller: Elmer Sheffield LC

Synopsis: (Break) Four ladies chain three quarters — rollaway — circle left — left allemande — weave ring — swing own — promenade (Figure) Heads square thru — corner do sa do — make a wave — ** single hinge — girls fold — double pass thru — face right and bend the line — slide thru — swing thru — boys trade —



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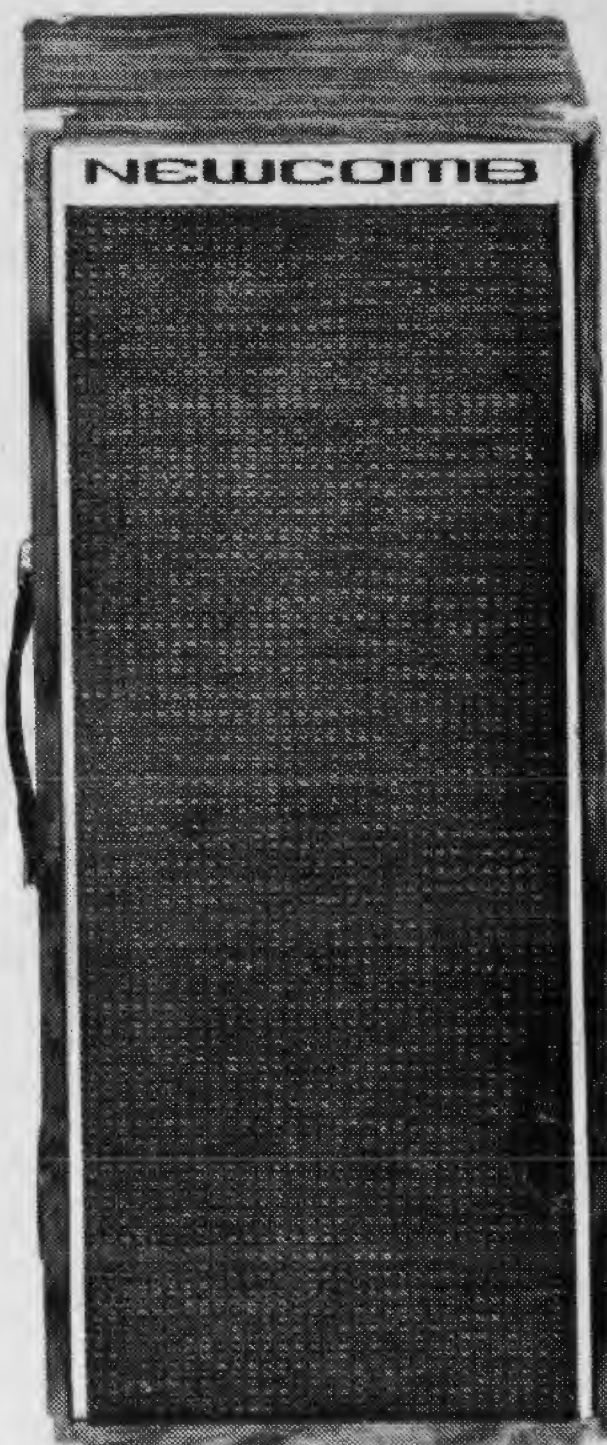
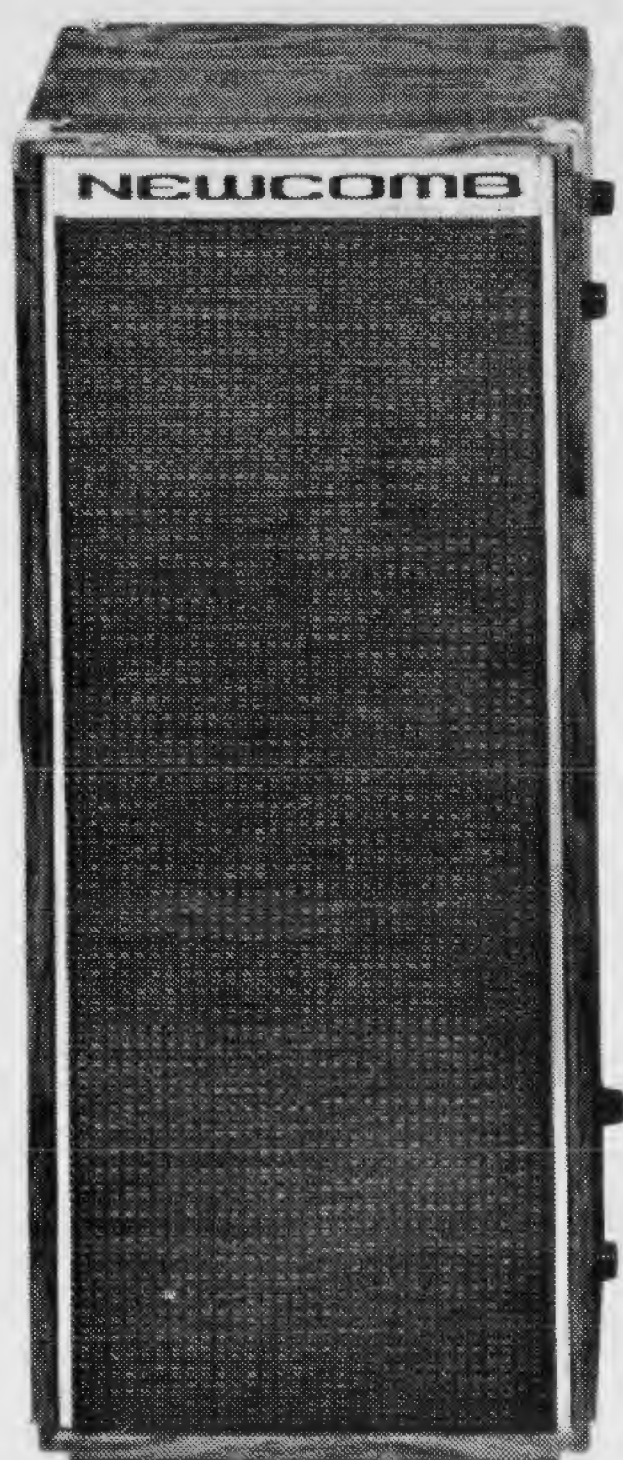
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swing corner — promenade. (Alternate figure) Linear cycle can be called instead of from ** through bend the line — if you are using it as an experimental.

Comment: Good music again by Red Boot. Tune is easily called without too much work. Figure is adequate and alternate figure offers the caller the opportunity to use linear cycle. Overall this release has good potential. Rating: ☆☆☆☆

LEAVIN' LOUISIANA — Rainbow 401

Key: F **Tempo:** 126 **Range:** HD
Caller: Gary Weston LC

Synopsis: (Break) Circle left — allemande left — allemande thar — forward two — make star men back in — shoot star — right to partner pull by — allemande left corner — come back one — promenade (Figure) One and three promenade halfway — down middle curlique — walk and dodge — swing thru two by two — boys run right — bend the line — right and left thru — flutter wheel — sweep a quarter more — pass thru — swing that girl — promenade.

Comment: Tune seemed to be slightly high pitched in places for this caller. The melody is not easily established for average caller use. The figure is average and nothing unusual. Dancers had hard time understanding some of the words from the called side of the record; however, the figure words were clear enough. Rating: ☆☆

**STOP AND SMELL THE ROSES —
Hi-Hat 5015**

Key: G **Tempo:** 128 **Range:** HD
Caller: Ernie Kinney LG

Synopsis: (Break) Walk around corner — see saw own — join hands circle left — men star right — left allemande — weave ring — do sa do — promenade (Figure) One and three promenade halfway — down middle do sa do — slide thru — pass thru — right and left thru — pass to center — square thru three hands

— allemande left — do sa do — swing corner — promenade.

Comment: A very clear recording that is easily understood on the floor by the dancers. Good musical rendition of this tune. High notes on end of chorus can probably be handled by callers. Good phrasing and word metering. Easy dancing on basic level. Rating: ☆☆☆☆

HOEDOWN

FIRE — Kalox 1249

Key: G **Tempo:** 132
Music: Boys Band using Piano, Guitar, Banjo & Vibes

BRIMSTONE — Flip side to Fire

Key: G **Tempo:** 132
Music: Boys Band using Piano, Guitar, Banjo & Vibes

Comment: Two very good instrumentals that are very similar in the melody line and difficult to tell apart. Too bad back to back recordings sound so similar and both are worth buying. At least, if one side wears out you have the other side to use. Rating: ☆☆☆☆

FLIP HOEDOWN

DEVIL'S DREAM — Chaparral 107

Key: A **Tempo:** 130
Caller: Beryl Main

Comment: A good traditional hoedown with nice rhythm and instrumentation. This is also good for basement dancers. Instruments used are fiddle, bass, guitar and drums.

Rating: ☆☆☆☆

ROUND DANCES

LONESOME WALTZ — Belco 292

Choreographers: Jack and Lee Ervin

Comment: Both left and right face turning



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waltzes in this routine. Music has a nice beat. There is one band of cues.

I LOVE YOU DARLING — Belco 292

Choreographers: Art and Gladee Peavey

Comment: This two-step is not difficult and the music is adequate. There is one band of cues.

BRIGHT N' BREEZY — TNT 159

Choreographers: Pete and Carol Metzger

Comment: This is a fun-to-do routine with good interesting music. One side of the record has cues.

REMEMBRANCE WALTZ — Grenn 14286

Choreographers: George and Joyce Krammerer

Comment: The choreographers make note that this was written as a teaching routine, Part A as primary basics and Part B as secondary basics. The music is adequate.

WHO WOULDN'T LOVE YOU — Grenn 14286

Choreographers: Bill and Virginia Tracy

Comment: An active two-step with big band sounding music.

NORTHWEST CLEANS UP

Mount St. Helens which blew its stack this year and caused enormous problems, financial, property-wise and personal, also had its effect on the Washington State Convention

held June 13-14. Even though Yakima received a severe pelting from the volcano, the Convention still attracted 2,300 dancers, although 4,000 had been expected. By Convention-time the city had been washed, vacuumed and almost scrubbed but the news media was still showing pictures almost a month old. Betty and Ed Middlesworth, round dance leaders in the area, say now there is some good news from the volcanic ash. It's been good for roses — no aphids or mildew; shrubs and grass seem to thrive on it and some of the farmers are now using it and feel it will be helpful for the crops. "But," the Middlesworths continue, "once is enough!"

ROUND DANCE BOOK

A new and comprehensive book has just been published by American Squaredance Magazine, entitled "ABC's of Round Dancing" by Fred Haury. Believed to be the most complete book on the subject today, its 188 pages are packed with information and definitions from A to Z. Those wishing to order may do so from American Squaredance Magazine at P.O. Box 488, Huron, Ohio 44839 for \$10.00 plus \$1.50 postage.

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IN MEMORIAM

Lee Hett began square dancing in 1958 and calling in 1960 in Zaragoza, Spain, while in the U.S. Air Force. His various stations allowed him to call in Puerto Rico, Thailand and Okinawa as well as in several states at home. He and his wife, June, formed the Burns Flat Dust Twirlers and the Mustang Swangers and Lee was active in the two callers associations in Oklahoma. He cut his first record, Jellybean, on the Lore label, two months before he passed away on June 22.

It is with regret that we note that Monroe Allen, Caller of the Month for August, passed away in July, just shortly before the feature about him appeared in this magazine. Our sincere condolences are extended to the families of both these fine men.

FUND RAISER

A square dance to raise monies for the Kidney Foundation of South Florida had outstanding caller and dancer participation. Over 40 squares attended the Sunday afternoon dance and raised \$2,600. —Jack Lasry



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- Sept. 4-7 — 18th Annual S/R/D Jamboree, Wallowa Lake, Joseph, OR
- Sept. 5-6 — 4th Alabama State Festival, Civic Center, Montgomery, AL
- Sept. 5-6 — 6th Annual Harvest Festival, Tulelake Middle School, Tulelake, CA
- Sept. 5-7 — Annual Red Rock Festival, Red Rock State Park, Convention Center, Gallup, NM
- Sept. 12-13 — 10th Annual Nebraska State S/R/D Convention, Millard High School, Omaha, NE
- Sept. 12-13 — 8th Annual Luau, Jackson County Civic Center, Pascagoula, MS — 5006 LaRouge, Pascagoula, MS 39567 (601) 762-6912
- Sept. 13 — 16th Annual ORA Fall Round-Up, Bell Auditorium, Augusta, GA
- Sept. 13 — 21st Antodite Festival, Ressie Jeffries Intermediate School, Front Royal, VA — Box 54, Riverton, VA 22651 (703) 625-5093
- Sept. 13 — South Dakota Summer Festival, 4-H Building, Rapid City, SD
- Sept. 18-20 — Myrtle Beach Ball, Convention Center, Myrtle Beach, SC
- Sept. 18-20 — Georgia State 19th Annual S/D Convention, Macon Coliseum, Macon, GA
- Sept. 19-20 — 4th Annual Autumn Leaves Festival, Peabody Base Lodge, Franconia, NH — PO Box, Littleton, NH 03561 (603) 444-2230
- Sept. 19-21 — Fun Festival, Angels Camp, CA
- Sept. 20-21 — Oklahoma S/D Federation Round-Up, Lincoln Plaza Inn, Oklahoma City, OK
- Sept. 20-21 — 14th Annual Festival of Fun, Civic Auditorium, Stockton, CA — PO Box 4515, Stockton, CA 95204 (209) 931-3513
- Sept. 20-27 — 12th Annual Septemberfest S/D Festival, Kentucky Dam Village State Park, Gilbertsville, KY
- Sept. 26-27 — Utah State Festival, Salt Palace, Salt Lake City, UT
- Sept. 26-28 — 5th Annual Fall Festival, Fairgrounds, Hemet, CA — 724 S. Palm, Rialto, CA 92376
- Sept. 26-28 — 21st Annual Canada-Cade, Park Motor Inn, Niagara Falls, Canada — 7409 Masters Dr., Potomac, MD 20854
- Sept. 27 — Southwest Kansas Fall Round-Up, Civic Center, Dodge City, KS — Box 278, Lewis, KS 67552
- Sept. 27 — Grape Festival, Lake Port School, St. Catherines, Ontario
- Sept. 28 — 14th Buckwheat Festival, Craig Civic Center, Kingwood, WV
- Oct. 3-4 — Magnolia Swingers 9th Annual Festival, Buena Vista Hotel, Biloxi, MS — PO Box 712, Biloxi, MS 39533
- Oct. 3-4 — Ocean City Fun Weekend, Convention Hall, Ocean City, MD
- Oct. 3-5 — 20th Annual Oktoberfest, Mary E. Sawyer Auditorium, La Crosse, WI — PO Box 1501, La Crosse, WI 54601
- Oct. 4 — Lift Lock 25th Anniversary Dance, Peterborough, Ontario — 109 Arthur Ave., Peterborough, Ontario K9J 5X7
- Oct. 4 — Annual Festival, Lake Charles Civic Center, Lake Charles, LA
- Oct. 4 — Big Country Hoedown, Friendship Hall, Montrose, CO
- Oct. 9-11 — 5th Annual Black Gold Festival, New Hazard High School, Hazard, KY — 1600 East M St., Hazard, KY 41701 (606) 436-2478
- Oct. 10-11 — 21st Annual Peanut Festival, Civic Center, Dothan, AL
- Oct. 10-12 — Elizabethtown Annual Festival, Convention Center, Elizabethtown, KY — 218 Poplar Dr., Elizabethtown, KY 42701
- Oct. 10-12 — Santa Clara Valley S/D Assn. 24th Annual Jubilee, Santa Clara City Fairgrounds, San Jose, CA
- Oct. 11 — 12th Annual Fall Festival, Brashear High School, Pittsburgh, PA — 205

Wadsworth Dr., Glenshaw, PA 15116
 Oct. 11 — Annual Fall Festival, Della Ruth Herron Elementary School, Mountain Home, AR
 Oct. 11-12 — 14th Annual S/D Round Up, South Gate Auditorium, South Gate, CA
 Oct. 12 — 15th Annual Fall R/D Workshop, Murat Temple, Indianapolis, IN — RR 2, Box 322, Alexandria, IN 46001 (317) 378-0085
 Oct. 17-18 — Fall Festival, Springs Park, Lancaster, SC
 Oct. 17-18 — Fall Fun Fest, Lakeland Civic Center, Lakeland, FL
 Oct. 17-18 — 31st Annual Arkansas State Festival, Pine Bluff Convention Center, Pine Bluff, AR — 7016 Flintrock, North Little Rock, AR 72116
 Oct. 17-18 — 6th Annual All States Dance, Hayes Gym, 29 Palms, CA
 Oct. 18 — 4th Annual Turkey Trot Dance, Marion County Community Building, Summit, AR
 Oct. 24-25 — 2nd Annual Single-Rama, Happy Dolphin Inn, St. Petersburg, FL
 Oct. 24-25 — 8th Annual Autumn Leaves Fall Festival, Natural Bridge, Lexington, VA
 Oct. 24-26 — 24th Annual Hoosier S/D Festival, Evansville, IN
 Oct. 24-26 — Festival of Rounds, Lehigh Resort, Lehigh, FL — 1106 Lucas St., Leesburg, FL 32748
 Oct. 24-26 — Fall Festival, East Hill Farm, Troy, NH — 229 York St., Canton, MA 02021
 Oct. 24-26 — 21st Annual Harvest Hoedown, Memorial Auditorium, Sacramento, CA — (916) 988-8278
 Oct. 25 — North East Oklahoma Jamboree,

Civic Center, Muskogee, OK — 5715 East 3rd, Tulsa, OK 74112
 Oct. 26 — Square-Up-Against-Cancer, Brookpark Memorial School, OH
 Oct. 26-28 — 4th Annual Roundalab, University City Holiday Inn, Philadelphia, PA
 Oct. 31-Nov. 1 — 1st Saskatchewan S/R/D Jamboree, Centennial Auditorium, Saskatoon, Saskatchewan
 Oct. 31-Nov. 1 — 9th Annual Pumpkin Festival, Owatonna Jr. High School, Owatonna, MN
 Oct. 31-Nov. 2 — 6th Annual Camp-o-ree, Camping World, Kissimmee, FL — PO Box 11961, Ft. Lauderdale, FL 33339

FREE LISTINGS

Check these dates and be sure your event is included in SQUARE DANCING magazine:

January 1981 — Big Events (conventions, festivals, big dances, special events held during the 1981 calendar year.) Information must reach our office by November 1, 1980.

February 1981 — Vacation Institutes (weekend and week-long institutes for 1981). Information must reach our office by December 1, 1980.

March 1982 — Callers Schools. Information must reach our office by January 1, 1981.

No charge for these listings. Please address your correspondence to the appropriate listing. Take advantage of this opportunity to place your event before the square dance public.

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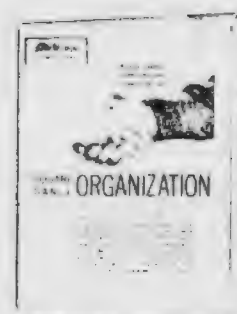
1. Basic Movements (30¢ each, \$20.00 per 100)
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3. Plus Movements Handbook (30¢ each, \$20.00 per 100)
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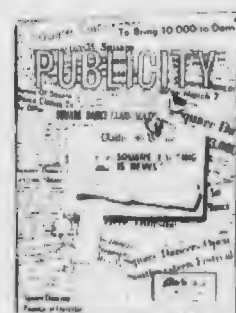
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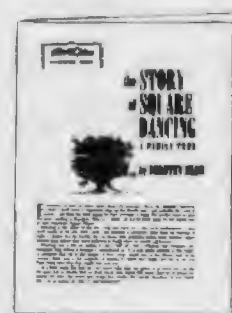
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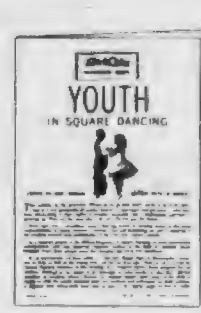
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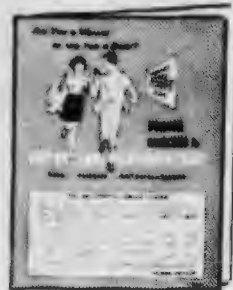
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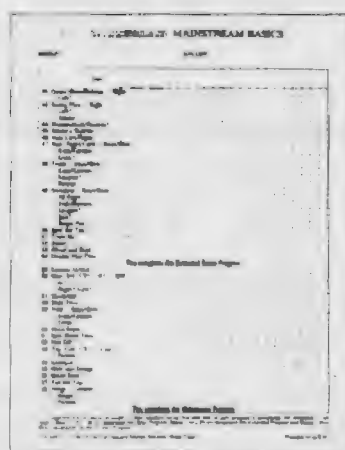
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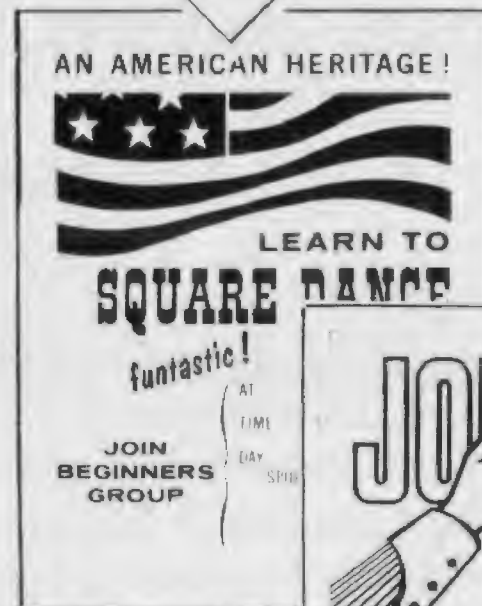
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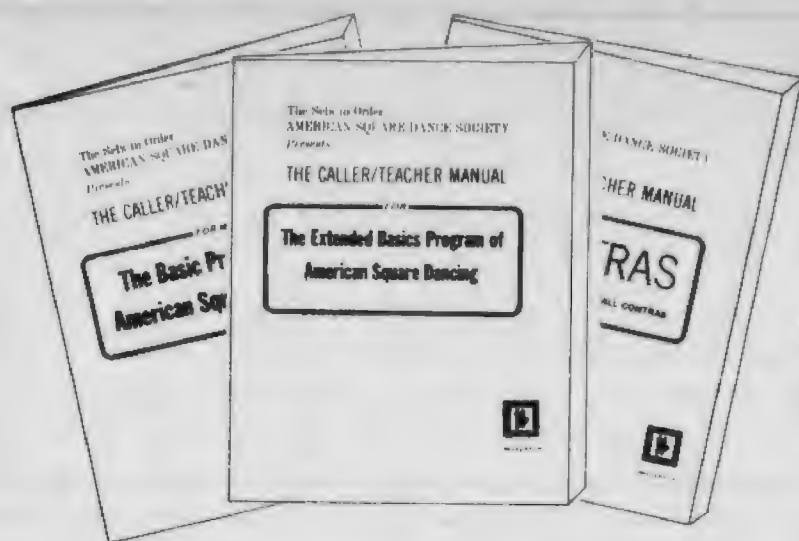


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13. Non-Dancer Promotional Four-page Flyer (\$4.00 per 100 Min. order; \$29.50 per 1000) (Postage \$1.00 per 100)
14. SQUARE DANCING Magazine Binders in durable bright red vinyl (\$4.25 each plus postage — 1 or 2 binders \$1.25; Add 25¢ for each additional binder)
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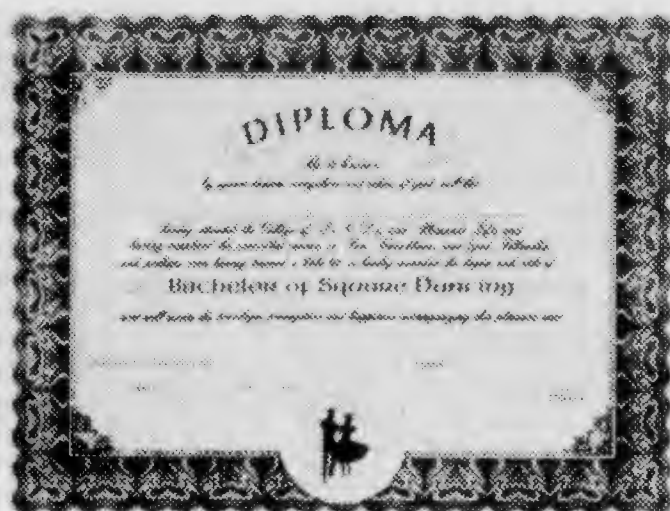


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21. Caller/Teacher Manual for the Basics (\$6.00)
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26. Square Dance Diplomas — for your graduates. Minimum order 10 (15¢ each)
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ALL HANDBOOKS (1-9) 1 book 27¢; 2-10 60¢; 11-30 90¢; 31-50 \$1.35; 51-100 \$2.30; Over 100 \$2.30 plus 1½¢ each additional Handbook. Foreign add 10% additional postage.

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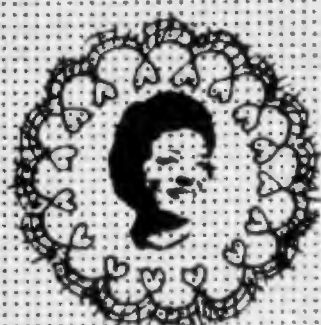
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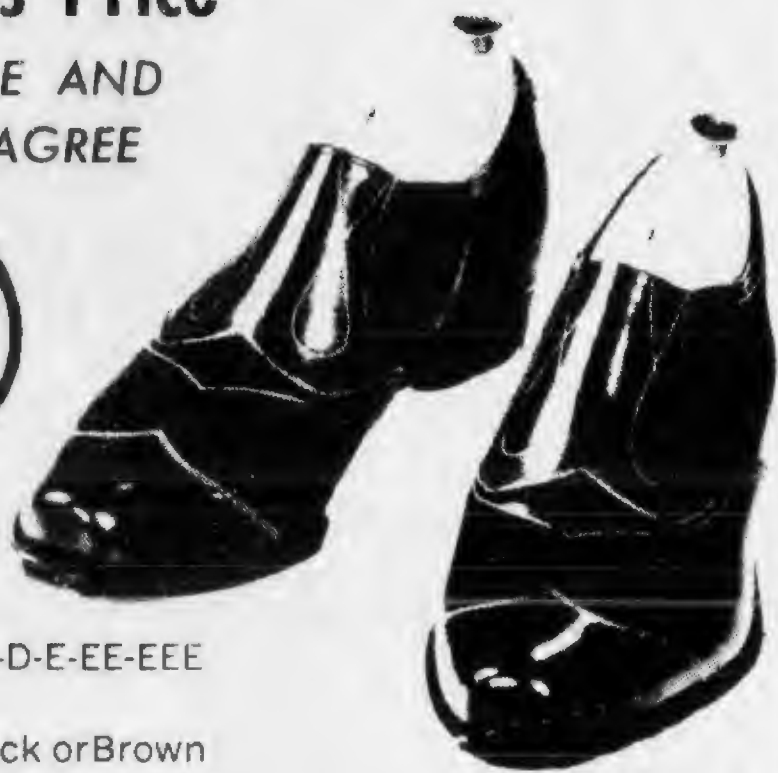
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